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ART DIGEST

Cover: *Yellow Console with Violin*, by Raoul Dufy, collection Mr. Samuel Zacks, Toronto, from the Dufy retrospective at the San Francisco Museum of Art. Color plate courtesy Harry N. Abrams.

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Letters

Indian Art

To the Editor:

Your review (Feb. 1, 1954) of "The Art and Architecture of India" by Harold Rosenberg does not touch on the essential of Indian Art. The only point that your reviewer seemed to be pre-occupied with is the two levels of sensitivity, one of the early British painters who occupied themselves with the portraits of aristocrats, landscapes and the Indian artists who created some of the magnificent works of religious art. I thought he could have done well to have brought out that Indian art had both its genesis and inspiration in the ideal of society.

It is true that Indian culture was primarily religious and not esthetic in intention, but in its creative urge a religious ideal merely replaced the secular esthetic and even went beyond it to become perfectionist. . . .

The book is an impersonal chronology of events in the art history of India. Perhaps it is not intended to be interpretive and therefore one can look upon it as a contribution towards organization of the knowledge of Indian art.

Ayaz S. Peerbhoy
Bombay, India

More Supplements

To the Editor:

The Belgian supplement was an excellent idea, and the articles were very interesting. Somehow one overlooks Belgium when thinking about contemporary art, but apparently it continues its artistic traditions. Especially interesting were the contrast shown between new and old and African and European art. I hope that you will have supplements on other countries in the future.

Jean Wright
Philadelphia

(N.B. ART DIGEST will feature a supplement on Italy in the July issue. Plans are being formulated now for other supplements next season.)

Good Additions

To the Editor:

Congratulations to ART DIGEST! Last winter I felt very bored with your magazine, but now I await each issue eagerly. Your "new look" gives the magazine a visual punch, and the material is being written in a lively informative style . . . The travel calendar and Spectrum are both good additions to the magazine.

Corwin Marsh
New York

Correction

In the report on the Solomon R. Guggenheim Museum exhibition of younger American painters (ART DIGEST, May 15) Edward d'Arista should have read, Robert d'Arista; and Karl Morris is the artist identified as George Morris.

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Books

MODERN PAINTING, text by Maurice Rayna. Translated by Stuart Gilbert. Geneva: Skira, 1953. 339 pp., 200 color plates. \$25.

Reviewed by Alfred Werner.

"This is more than an art book, it is like a machine for traveling in time," is the publisher's claim for the ambitious *Modern Painting*, which is a one-volume compression of much of the illustrative material that appeared in the earlier three-volume *History of Modern Painting*. In line with the publisher's claim, sections of folded pages and pull-out color plates have been added to give a "synoptic" view of the development of modern painting. The device, however, is of dubious value since it makes a mechanically awkward operation necessary for the reader and proves distracting for those who prefer concentrating on the single work of art. Raynal's dating of the pages is of little help, for while at the beginning the intervals are a year or two apart, gradually Raynal chops off larger hunks of time, until the "dating" (the years 1939 to 1953 are not represented at all) becomes a little silly. Altogether, the arrangement is more confusing than instructive.

In this volume Skira abandons the more costly process of tipping in his color plates and prints text and illustration on the same heavily coated paper. This unavoidably produces a

shrill effect—which is exaggerated by what one suspects is a tendency to "polish up the apple" for American audiences by too brilliant inking. Nearly everything in color here is much too "pretty." Lewis Mumford has explained the alarming tendencies towards gaudiness in art book illustrations by saying: "In order to stave off boredom, we intensify the purely sensational image."

Since water colors reproduce much better than oils one wonders why only two aquarelles (by Kandinsky and Dufy) were chosen; after all, there have been excellent water colorists among modern masters, including Feininger, Klee, Segonzac, Marin, and Demuth. The most unsatisfactory for reproduction are those oils that were painted with the palette knife in heavy impasto, since the smooth surface of the photograph cannot possibly indicate the considerable ridges of pigment. But even Skira's Mondrians fall short since they do not reveal the subtle interplay of rough and smooth texture, showing merely the pattern of space division. Worst of all, some of the pictures are deliberately cut off at one or more of the margins (*vide* Munch's *Dance of Life*, where the full moon has a flat top!)

Regrettable, too, is the author's bias—the overwhelming majority of pictures are from the *Ecole de Paris* so that the contributions of other art centers are reduced to a minimum.

British modernists, for example are omitted from the illustrations and almost completely ignored in the text.

The text is written in a chatty, informal way. Raynal has set himself the almost impossible task of chronicling, in his relatively short space, the *Kulturgeschichte* of a period extending from 1884 to the present day, an era packed with dramatic events. Under the circumstances, the historical treatment could only be superficial at best. Haste is the only explanation for some of his judgments; Ensor is characterized as a "jovial (*sic!*) expressionist" who "refused to take even death too seriously," and Utrillo's paintings are traced to "some sort of unconscious automatism."

The most valuable contribution of the book is the reproduction of many unpublished paintings which were drawn from little-known collections in Europe, particularly in Switzerland. A feather in Skira's cap is the number of recent canvases reproduced that could scarcely have been dry when photographed for this collection. But as long as the reproductions are so uneven in quality, the public will be justified in wondering at the value of so pretentious and spectacular a flood of color; a limited number of plates, more carefully made and printed, supplemented by many first-rate black-and-whites, would have been a better solution.

Who's News

Dr. Daniel S. Defenbacher was elected president of the California College of Arts and Crafts, Oakland, succeeding Dr. Spencer Macky. Dr. Defenbacher leaves his present position as director of the Ft. Worth Art Museum to assume his duties September 1.

September 1 Perls gallery (N.Y.) will reopen at a new address: 1016 Madison Avenue, between 78 and 79th streets . . . Ray Spiller is in the process of finishing a mural for the new Mercantile Library (central branch of the Free Library Co.) Philadelphia . . . Dr. Francis H. Horn has been inaugurated as the fourth president of Pratt Institute, Brooklyn . . . Beginning July 1 the Butler Art Institute, Youngstown, Ohio, will officially be renamed the Butler Institute of American Art . . . the Ruins Group Gallery, Taos, New Mexico, has reopened for the third season.

New officers and directors of Audubon Artists are president Mario Cooper; vice-presidents, Ralph Fabry, Edwin Dickinson, Gaetano Cecere, William Thon, Ogden Pleissner; corresponding secretary, Gladys Mock; recording secretary, Helen Miller; and treasurer, Arnold Hoffman.

Jimmie Ernst and Rudy O. Pozzatti are appointed to the staff of the 1954 University of Colorado summer school.

At its 17th Annual membership meeting the Sculptors Guild, Inc. elected the following members to serve on its executive board for a three-year term: Calvin Albert, Helen Beling, Maurice Glickman, Vincent Glinsky, Helen Key-Oberg, Lily Landis, Louise Nevelson, Jane Wasey, Nat Werner. Joseph Konzal was named treasurer, and Berta Margoulies, executive secretary.

Paul Laporte and Ivan Majdrakoff won top honors in the Minneapolis Institute of Arts biennial prints and drawings exhibition with a linoleum block and an ink drawing respectively . . . top cash prizes at the Silvermine Guild's 5th annual New England exhibition at Norwalk, Conn. were given Arthur Polonsky in oil painting, Philip Darling in sculpture and Robert Roché in watercolors.

Who Won

In the 1954 artists annual of Los Angeles and Vicinity prize winners were Roger Kuntz, Konstantin Cherkas, Hans Burkhardt, Paul Lauritz, Gaylen C. Hansen and Albert Londraville for paintings; Paul Darrow, Dan Lutz, Lee Massotti, Tyrus Wong, Patricia Morris and Noel Quinn for watercolors; Betty Davenport Ford, Pegot Waring, Gladys Lewis Bush, Rose L. Purdy and Gloria Buff for sculpture . . . in Cleveland's 36th annual by artists

and craftsmen held at the Cleveland Museum top awards went to Roy E. Lipstreu, Richard H. Campbell, Anthony W. Eterovich, Sy Lachuisa and John Teyral in oils; Gerald Garfield and Leroy Flint in watercolors; Thomas Elsner for illustration; Norman R. Eppink and Mary P. Cunningham for prints; William M. McVey and Katharine G. Lange for sculpture . . . Reginald Marsh has received a gold medal in graphic arts from the American Academy of Arts and Letters and the National Institute of Arts and Letters . . . George Grosz was made a member of the American Academy of Arts and Letters . . . Charles Val Clear is the consultant in charge of the Sioux City Art Center. He was former director of the Akron Art Institute and the Florida Gulf Coast Art Center . . . Carroll Edward Hogan, former curator of prints and drawings of the Dallas Museum, is the new curator of collections at the Albright Museum, Buffalo . . .

Purchase awards in the "College Prints 1954," an exhibition of college faculty and student work held at the Butler Art Institute and sponsored by the art department of the Youngstown College, were Robert C. Smith, Patricia Friel, Sidney Shapiro, Mary Sherotsky, Herbert L. Fink, Harry Brorby, Harland Goudie, Arthur Flory, Lee Chesney, Phyllis Knerl . . .

The Spectrum

Music for Art Digest

Music and art are closely related, and we are happy to announce that starting with the July issue Alfred Frankenstein, the distinguished music and art critic of the San Francisco Chronicle, will join us as music editor.

Mr. Frankenstein, who will write a monthly record review, has been the program annotator for the San Francisco Symphony Orchestra since 1935 and has written extensively on music. He received a Guggenheim Fellowship in 1947 which was used for research on his recent book, "After the Hunt," a study of painter William Harnett.

The modern world is in need of more music and art to sooth the "wild beasts." We welcome the Muse of music to our pages.

Arts in India

We applaud the action of the Indian government in establishing three academies for the arts: the visual arts, letters, and the dance.

Indian Vice President Radhakrishnan in announcing plans for the academies said, "It is essential that so far as thought, meditation and intellectual and spiritual endeavor are concerned, individuals must be left absolutely free."

One of the functions of the academies will be to subsidize worthy creative artists. The standard of living among Indian artists is extremely low, many are starving, and the aid that they will receive will undoubtedly act as a stimulus to creative work.

The recognition of the need for freedom while giving economic aid is significant and rare.

Winnie's Wisdom

Speaking at a recent dinner of the Royal Academy, artist Sir Winston Churchill said:

"We may ask ourselves whether we should go on with the routine, the ceremonies, the festivities of our daily round when dangers . . . threaten the very life of the human race.

"The more the human mind is encouraged and occupied and the conditions of our life here are improved, the greater is the chance that unconventional weapons . . . will not lead to general annihilation, but to the outlawing of war."

Sir Winston, who had four canvases in the Academy's annual art show, urged greater emphasis on the liberal arts in education as one means of achieving world peace.



Alfred Frankenstein

Philanthropic Menace

Some years ago liberalism became associated with subversion. Then intellectualism became dangerous. Next scientists and the clergy were put on the carpet. Now the word philanthropist has become dangerous to some people.

The fact that Congress is investigating tax-exempt foundations is more than another red hunt, it is part of the dangerous program of creating a cultural curtain. We cannot help being reminded of Orwell's book "1984" where thinking was a crime.

Recently Norman Dodd, the Congressional Committee's Director of Research, charged various foundations with influencing education. He questioned whether foundations supported studies before proving them to be "in the public interest," and he suggested that reports which they finance should be in readily understandable language.

Our government has not yet accepted a cultural reporsibility. Programs to encourage artistic work and to make the arts available and understandable to more people are largely left to educational institutions, philanthropic foundations, and local governments.

Perhaps the Rockefeller, Carnegie, Ford and other foundations have supported some unsound projects. Perhaps they try to spread new ideas and broaden our culture, (which is frowned upon as an evil in some quarters). They have, nevertheless, made a great contribution to mankind, and their work has gone far towards lifting the cultural curtain.

History in Art

We sent our historical expert, Mr. Cobalt, around the corner to the Kennedy Galleries last week to see their current show which is titled "A Nation Is Born."

The exhibition is composed of old prints, drawings and paintings depicting events during Washington's lifetime. Cobalt was particularly interested in changes that have taken place in the American landscape and in styles of painting.

Our man, who is steeped in European tradition, was excited to find a comprehensive art recording of our early history—he is still talking about blood and thunder battle prints of heroic deeds.

The Draperium Secret

While waiting for a mermaid to emerge from the pool at the Met's new Draperium (the "dining emporium" decorated by Dorothy Draper), someone answered the riddle "from where did the gold balls come?"

The "expert" said, "noting that the emblem of the Medici was similar to his own, a 3rd avenue pawn broker donated the gold balls from his sign as a contribution to the lavish Draperium."

We're still waiting for the mermaid to appear.

Wake at the Whitney

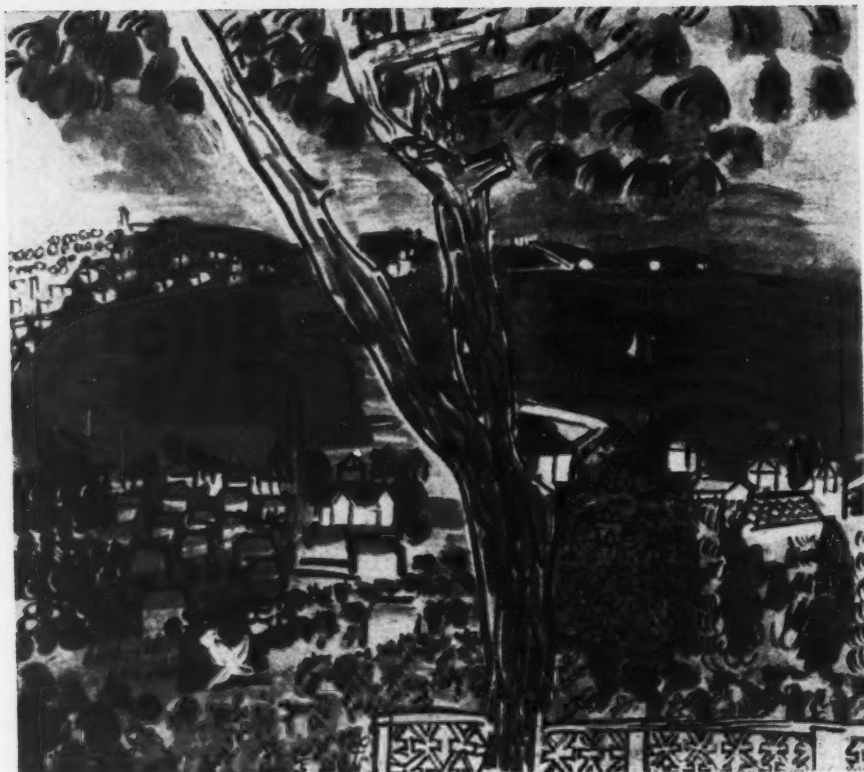
Some weeks ago we attended the last opening at the old Whitney Museum. The next one will not be in Greenwich Village, but uptown on 54th Street.

Realizing that another Village institution was biting the dust, the crowd at the opening remained long after the usual closing time. It was a gay and friendly wake.

On May 23rd the Whitney's last downtown show closed. Although the new building that opens in the fall will be modern, and the location different, the museum's importance will not be diminished. We believe that the Village will suffer more than its museum with the passing of another landmark.

Some Record

We note from the papers that staid Smith College has given some 28 awards this year. They include awards for work in integral calculus, economics, and the Greek language, one for a distinguished academic record, and one for the most comprehensive collection of phonograph records.



The Port of Marseille. 1925

Anglers At Sunset. c. 1907



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Sailboats, Deauville. c. 1929

Dufy in America by Lawrence Ferling

The Magic of Nice Moves to Southern California

It takes some rudeness, if not inhumanity, to question an artist so personally beloved as the late Raoul Dufy. Nevertheless, before the bright edifice of his reputation grows any higher, this is a good time to turn over some of those foundations which so easily get hidden in the shrubbery of fashionable opinion. The very well-balanced retrospective exhibition of Dufy's work now at the San Francisco Museum of Art (to June 13) furnishes a fair enough basis for such questioning.

In this exhibition there are some 250 items, all from American collections (with a couple of exceptions). The catalog says that the show "draws on American collections for the same kind of retrospective survey of a broad cross-section of Dufy's art as Paris had. It is indicative of the enthusiasm with which Americans have responded to the freshness and originality of Raoul Dufy's work that so complete a representation of his styles, periods and themes, and of the media he employed, can be secured from public and private owners in this country and Canada."

Included in the catalog is Jean Cassou's elegaic introduction to the Paris (summer, 1953) show, and if in the present American exhibition we do not experience that "more important revelation" of Dufy's art which Cassou had, this may be due to the taste of American collectors more than to Dufy. For there is no doubt that the Paris exhibition was a profound cross-section, revealing a Dufy of greater depth.

In the present show we may find what Cassou calls "a profound originality, an unsuspected grandeur, and solid perfection." We may find Dufy to be a ravishing "enchanter," a marvelous improviser, a calligrapher who inscribed the natural world in wonderful shorthand, a painter of pure happiness, a poet who loved life and painted it lovingly, a master of line whose simplification of form was not superficial, a supreme colorist, and a decorator whose decoration was not frivolous.

But we are hard put to find the basis for any significantly more important revelation. Cassou says: "Dufy painted Nice, regattas, races, casinos, concerts, celebrations, royal receptions. Of course, he participates in all these pleasures, but with a shade of irony. For he knows their value and that all these people who share them with him are insignificant and often even ridiculous. So they deserve to be indicated only with a light stroke. And there shines out the marvelous

kindliness of his humor: for if he had participated more profoundly, if he had been interested more intimately in these ephemeral scenes, he could not have helped showing some bitter and satirical ferocity. . . . His irony remains on the surface, on the face of the canvas, like his stroke, like his brush. And this is above all because he is not a moralist, but a painter. . . ."

We look at his pictures at the San Francisco Museum, and we do not discern the irony on the face of the canvas. If there is inherent irony in his choice of subjects, there is little or no expression of it in his depiction of them. We do not ask for irony, we do not ask that the painter be a moralist, we do not insist that the artist have a tragic sense of life. But we want more than the lovely ephemera of leisure existence.

Fortunately, in this very well organized show, it's possible to follow the development of Dufy's art from stage to stage, and we're able to see just where he could have gone, but didn't, at any particular point. His fauvist and expressionist phase (1905 to about 1910) seems to have been most crucial. But where he might have gone from his expressionist *Anglers at Sunset* (1907) he did not go. He may have achieved an "explosion of intensity" (Cassou's phrase again) in his color, but he arrived at no such intensity in his subject matter. He hardly reached (if we go by the evidence in this exhibition) those greater depths of which he gave promise in his late 20s.

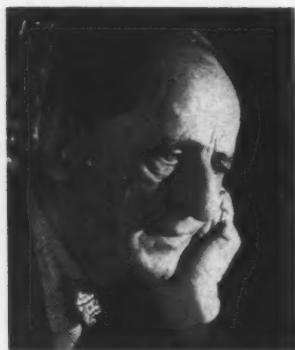
In the Dufy catalog, finally, we note an article on "Raoul Dufy in California" by Marvin C. Ross of the Los Angeles County Museum (where the show goes July 14). Mr. Ross claims Dufy for Southern California, pointing to the gross similarities between *la belle Californie du sud* and the world depicted by Dufy—the same scenes of racing and boating and balconies and palm trees and paddocks and baccarat tables and orchestras and receptions, with only slight changes. And Mr. Ross notes that the largest number of Dufy's works in California is owned by Los Angeles citizens—especially movie people, prominent musicians, and great social figures. It's true that this is more or less the kind of society which Dufy often painted and for which he painted so much. And we're naturally led to ask if any final evaluation of Dufy must not necessarily involve an evaluation of this kind of society.

by Hilton Kramer

Hartley's Lonely Vigil

His reputation has been obscured in a period when "imagination" is the sole impulse of art

Photo by Alfredo Valente



Marsden Hartley

More than a decade after his death, Marsden Hartley remains a shadowy figure in American art. His paintings are shown often enough in the galleries, but they seldom stimulate much comment; and in the recent survey of American art at the Metropolitan Museum, he was represented in a typically half-hearted way. It seems that since the 1944 exhibition of his works at the Museum of Modern Art, he has been "placed" and forgotten. Irving Howe once remarked, in connection with the similar fate of Hartley's contemporary, Sherwood Anderson, that once an artist has been categorized in this way, "he may be conveniently shredded into harmlessness. He no longer has an immediate effect on our lives; we have pushed him into history." And the "history" of modern American art, into which Hartley has been pushed and assigned his little niche, has rapidly become a limbo where more than one extraordinary talent awaits re-entry into the world.

Yet the reasons for Hartley's fate are not hard to find. The whole spectacle of his career as an artist, with its alternating periods of expatriation and return, foreign influence and native sources, recognition and isolation, embodies in a dramatic way the anxieties and achievements of American art in the period which stretches from the beginning of the century to his death during the Second World War. And that is now a period whose history is remote from the concerns of the post-war generation.

Hartley was, however, in a special position to tell us a great deal about this period, and it is one of the fortunate accidents of history that he was also a writer who felt compelled to record his personal impressions. The critical writings, which occupied him throughout his lifetime as a painter and poet, are still scattered and out-of-print (not counting what may be a considerable body of unpublished writings); and unfortunately, the copious selection of his letters and manuscripts which was hopefully announced in 1944 has never been published. But what we can read of these writings provides an interesting commentary, for beginning with his first exhibition in Alfred Stieglitz's Photo-Secession Gallery in 1909, when he was 32, Hartley participated in some of the most significant events in modern art—he showed his



Portrait of Ryder. Collection Mr. Milton Lowenthal

work with Kandinsky and Marc in the Blue Rider group at Munich; he was among the Americans in the Amory Show of 1913; and he was one of the artists who wandered in and out of the Paris salon of Gertrude Stein, who was practically American ambassador to the School of Arts. Against this background, his writings tell us, among other things, what it felt like to be an American artist in those years when the great figures of European modernism made their first impact on the world, and when, simultaneously, the first modern artists in America were asserting their own talents in an congenial and oppressive atmosphere.

Hartley's volume of essays, *Adventures in the Arts*, was published in 1921 and sub-titled, "Informal Chapters on Painters, Vaudeville and Poets." (He had planned a second volume in 1941, but it never appeared.) Although it is scarcely to be compared with "the asides of a Baudelaire, a Goethe, or a Da Vinci," as Waldo Frank suggested in his Introduction, there is still a good deal to recommend it—in particular, the essay on "Whitman and Cézanne." Hartley regarded these two great figures as the liberators of the modern sensibility, as those who delivered subsequent generations "from the onslaughts of jaded tradition." About Cézanne he wrote, "The endeavor to eliminate all aspects of extraneous conception by dismissing the quality of literature, of poetry and romance from painting, was the exact characteristic which made him what he is for us today, the pioneer in the field of modern art." He also perceived that the core of Cézanne's radical pioneering was not merely a private digression but an essentially classical effort which had brought the tradition into focus in a new way. He said that Cézanne had "taught the creators of this time to know what classicism really is," and he went on to say that both Whitman and Cézanne "have shown that idiosyncrasy . . . is in no way the constituent essential for genius. For genius is nothing but the . . . greater degree of understanding."

These remarks, comparing Whitman and Cézanne, denigrating the merely personal and idiosyncratic and affirming an unequivocal faith in "understanding," and above all, asserting the ideal of a plastic art relieved of literary trap-

Continued on page 23

Sacred Art in the Jewish Museum

by Alfred Werner

"Why a Jewish Museum?"

Six thousand art treasures from all lands would convince any visitor of the museum's *raison d'être*. Located ten blocks north of the Metropolitan Museum, it is a place unrivalled in the Western hemisphere, containing mainly ritual art, or, as the museum's curator, Stephen S. Kayser, expressed it, "art applied to Judaism."

It is, in a sense, the counterpart—less spectacular and more limited in scope—of New York's celebrated Cloisters, that showcase of Western Christian art. Both collections are based chiefly on works by unknown or forgotten artists and artisans; both are devoted primarily to religious art.

But while the collection in Fort Tryon Park is mounted like a gem in an original setting—John D. Rockefeller Jr. had medieval buildings transferred, stone by stone, from Europe—the Jewish Museum is housed in a 1907 5th Avenue mansion, built like a Gothic château for the late philanthropist, Felix M. Warburg.

The two museums are dissimilar in another respect—the Jewish collection was not produced by Jewish artists and artisans exclusively. Although the items in the permanent collection were intended to serve the functions of the Mosaic faith, the creators were generally non-Jews, especially in Central and Western Europe prior to the 19th century. Only in Eastern Europe, Western Asia, and North Africa did silversmiths, carvers, weavers, and even folk painters flourish within the ghetto walls.

But did it matter who executed the commissions if the object carried out the ideas of the patron and was appropriate to its purpose? As Professor Guido Schoenberg, a museum research fellow since its start in 1947 put it, "Art can be considered Jewish art even if it is produced by a non-Jewish artist, as long as it is made for a Jewish purpose."

Nationalism is recent in art, and racialism has always been interdicted to the devout Jew. On the other hand, an object of art is not Jewish merely because its creator happens to be of Jewish origin. The leadership of the Jewish Theological Seminary—sponsor of the Jewish Museum—is opposed, in theory and practice, to all manifestations of chauvinism, hence Jewish artists of the 19th and 20th century are represented only by works revealing some definite reference to the Mosaic faith, or to Jewish history. There is no Dutch landscape by Liebermann, Parisian street scene by Pissarro, a figure study by Modigliani. The museum is, however, the place for the ghetto reminiscences of Marc Chagall, the East Side types as seen by Max Weber, or the prophets as envisioned by Ben-Zion.

This kind of secular art—paintings, drawings, etchings, sculptures—is generally shown in temporary exhibitions. Interesting as they might be, it is not these which are the unique and lasting contribution of the Jewish Museum. Neither the main floor where these exhibits appear, nor the top floor with its collection of plaques and medals, old Hebrew and Palestinian coins, hold the best treasures of the museum. The richest vein of artistic and esthetic values is to be tapped on the floors between—the second and third.

Critics often refer to these precious objects as Jewish "ecclesiastic" art, but the term is not appropriate. Actually, these ritual objects are for use in both home and synagogue. Much attention was given to the embellishment of



Torah Arc, Italian, 1531

the Torah scroll, the Pentateuch, from which weekly portions are read in the synagogue. One of them is the Curtain in front of the Ark containing the Scroll, or Scrolls. The museum owns several outstanding examples, among them three Italian curtains of the 17th century. A German piece in red brocade, embroidered in silver, shows a seven-branched candelabra flanked by columns reminiscent of the two sacred columns of the ancient Temple in Jerusalem, above it two rampant lions of Judah hold a crown and below it is a double eagle. The artist, for once, is not anonymous: a Jew of Little Hoeschstaedt in Bavaria, Jakob Koppel Gans, stitched his name in Hebrew, together with the date, 1772-73. Among the Torah crowns—the scroll is rolled up on two spindles held together by a crown—perhaps the most striking one comes from mid-18th century Poland, and is made of silver parcel-gilt, repoussé and cast work with two rows of bells and 24 semi-precious stones.

Touching the text of the Holy Scroll with the hand is forbidden, hence the reader uses a pointer to follow the text of the weekly portion. The tip of the pointer was often shaped like a hand with the forefinger extended. The museum has many of these pointers, made of gold, silver, ivory, agate, or, from the poor communities in the Carpathian mountains, of wood.

Most of the fine material dates from the baroque and rococo periods—after the horror of medieval persecution had passed, and before the commercialism of the machine age had affected the arts and crafts. Among the collection of eight-branched silver Hanukkah candelabra the most striking one was formerly owned by the philanthropist Jacob H. Schiff, father of Mrs. Warburg. It is the work of a Christian master, Johann Adam Boller of Frankfurt-on-Main, and, richly decorated, expresses the spirit of early 18th century German baroque. The base is adorned with enamel medallions of Biblical scenes; in the center of the trunk a rampant lion holds the coat of arms (with stag and dove) of the family for which this piece was made. The branches are adorned with filigree buds, the handle of the *Shammash* (the removable "servant" from which the eight are lit) is the lion of Judah with an oil pitcher, and the trunk is topped by a figure of Judith who, tradition has it, killed Holofernes at the time of the Hanukkah festival.

Objects of earlier origin are also on display. Hebrew books have survived better than works of gold and silver that were often looted and melted down by pillaging hordes. Jews in the medieval ghettos had their own craftsmen, scribes who illustrated and adorned the holy books. The invention of printing did not diminish the beauty of the Passover *Haggadah*, as fine wood cuts and engravings replaced pen and brush work. Since the *Haggadah* was not

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Symposium: Government and Art

1. *Should the government sponsor art exhibitions for foreign circulation?*
2. *Should the government have a program for purchasing contemporary art?*
3. *Are government grants-in-aid desirable to private institutions for circulating exhibitions abroad?*
4. *Why do governments in other countries take a more active role in the art world?*

Abbott Washburn

1. My belief in the value of government sponsorship of certain types of art exhibitions for circulation in other countries is reflected in the cultural program of the U.S. Information Agency. The primary job of the U.S. Information Agency, as defined by the President and the National Security Council last October, is to "submit evidence to peoples of other nations by means of communication techniques that the objectives and policies of the United States are in harmony with and will advance their legitimate aspirations for freedom, progress and peace." We have been asked to carry out this task in several ways, one of which is "by delineating those important aspects of the life and culture of the people of the U.S. which facilitate understanding of the policies and objectives of the government of the U.S."

There is no doubt but that the artistic accomplishments of this country represent a very significant aspect of our life and culture and that they offer a very good clue to the kind of people we are, how we live and work, and what we believe in. Certainly, at their best, they are a concrete refutation of the misconception (vigorously supported by Communist propaganda) that we are a nation of materialists, wholly lacking in appreciation of artistic or spiritual values. Often facing such misconceptions, we of the U.S. Information Agency are keenly aware of the importance of art as a cultural bond through which we can draw ourselves closer to the people of other countries. During the past year alone we have sent abroad five art exhibitions and three others are now in preparation. I think it is important that this type of activity be continued and, if anything, increased in the future.

2. In commenting on this question I feel that it is not within my province to speak of its domestic connotations. I shall concern myself, therefore, solely with its application to our government's information program abroad. In connection with this program, I do not believe it is either advisable or necessary for the government to purchase original works of art, contemporary or

otherwise, in order to make them available for foreign showings. American museums and galleries and private owners have been, and I hope, will continue to be most cooperative in loaning art works for exhibition abroad, and have also made some generous loans and gifts for the decoration of American Embassies and Embassy residences. Reproductions of representative American paintings can be purchased relatively inexpensively, providing thereby not only a larger audience for each work but also permitting these paintings to be seen in remote areas to which it might not be feasible to send or circulate valuable original works. Such reproductions are now being widely distributed abroad by the U.S. Information Agency.

3. Again, referring only to the international aspects of the question, I believe it is both desirable and necessary, in some instances, to provide financial assistance to private organizations or institutions to enable them to assemble broadly representative art exhibitions for circulation abroad under official auspices. On the other hand, dedicated as we are to a strong tradition of private initiative in this country, I think we must continue to rely heavily on private institutions, individuals and foundations to promote our artistic achievements internationally, particularly in the controversial fields of modern or experimental art. Government sponsored exhibits, since they must reflect American culture in its broadest sense, are likely to be somewhat conservative. Privately sponsored projects can more easily represent various new trends and movements—whatever in the particular sponsor's estimation may be of the most interest to foreign audiences, or segments of them, and will most effectively contribute to a better understanding of the variety and breadth of our artistic activity.

4. I should like to reverse this question and speak of the reason why I believe our government has taken a less active role in art than some other governments. The reason is bound up with our strong democratic tradition of reliance on private initiative, which I mentioned before, a tradition which

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Leslie Judd Portner

The United States is one of the few governments in the world today which has not adopted an official position in regard to its cultural life at home and abroad. While the Smithsonian Institution is the government's repository for the nation's collections, lack of funds and of official interest have drastically restricted its activities. Standards of art within the various government agencies vary from bureau to bureau, depending upon allotted funds and the degree of knowledge within the agency of the use of art techniques. There is at present no adequate government bureau to which agencies can turn for advice and help in determining standards in day-to-day activities involving art. (The role of the National Commission of Fine Arts is primarily limited to local problems in Washington.)

The propaganda value of art is well known to governments in other countries. The United States has made valiant efforts within individual agencies (such as the USIA) to make our country and its culture better known throughout the world by the use of art, but even these programs are hampered by Congressional neglect and opposition, especially in regard to the contemporary field. Before government participation in national and international exhibitions can be effective, it is necessary to establish a central agency to maintain standards of art in relation to all government programs.

More and more of our exhibitions of contemporary art abroad are being taken over by private organizations, such as the Museum of Modern Art in New York, which has also recently purchased the U.S. Pavilion for the Venice Biennale (the only pavilion not officially maintained by its own government.) These are invaluable private services, but they do not begin to cover the overall concerns of the government with art. Such programs as government purchase of contemporary art, and grants-in-aid to private institutions must depend either upon the establishment of an agency capable of implementing them, or upon an increase in the scope and power of an already existing agency.

The United States can and must take the responsibility for maintaining its cultural life at home, and for the maximum use of art abroad as an agent of good will for our country.

Leslie Judd Portner is art critic for the Washington Post.

Lloyd Goodrich

1 and 3. I believe that the federal government should sponsor exhibitions for foreign circulation. For other nations to have a true picture

of the United States, it is essential that they should know our plastic art, present and past, as they already know our literature, theater, music and films. Individual museums and artists' associations lack funds for a continuing program of this kind. Large foundations can and do supply the need for the present; but on a long-range basis, such a program will require government financing and the world-wide facilities of the State Department or the U. S. Information Agency. It would be as proper a governmental function as the Voice of America, and as valuable.

Since the dispersal of the State Department Collection in 1948, the government has undertaken little direct activity in exhibitions, but has financed shows organized by such institutions as the American Federation of Arts and the Smithsonian Institution. This system, which insures professional knowledge and experience, with the minimum of political influence, is undoubtedly the most practicable under present conditions. But I believe that eventually the government should have an agency for international art exchanges—of exhibitions, material, information, and persons, both from this country to others, and the reverse—with proper safeguards for artistic standards and freedom from politics, and with regular, adequate funds.

Showing contemporary American art abroad involves the knottiest political problems, which the government has avoided by not financing such shows since 1948, leaving this essential field to private financing. In my opinion this is a serious deficiency in governmental policy. It is due to the present climate of fear and repressiveness, which was discussed in the ART DIGEST for March 1, 1954. Without repeating what I said there, I want to restate my belief that a policy of complete freedom in exhibitions sent abroad is the most effective answer to totalitarian thought control.

2. Almost every European capital has its governmental museum of contemporary national art; we, the richest nation, have allotted ours, the National Collection of Fine Arts in Washington, a few galleries in a scientific museum, with funds inadequate even to house its present collections. Both the Howell Bill and the Commission of Fine Arts Report advocate making the National Collection an active museum of contemporary American art. I believe that the institution should have a new building, and funds to exhibit and purchase contemporary American art; and that its artistic policies should be guided by an advisory commission consisting of professionals (painters, sculptors, graphic artists, museum workers, etc.), representing the chief schools of thought

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Curt Valentin

1. Yes. The reason is that American art is not as well-known in Europe as it should be. The recent exhibitions of 19th and 20th Century American art circulated throughout Europe indicated how well-received American art is when well presented. In such exhibitions the government would be wise to follow the example of the British Council in England, which is financed by the government but administered by art experts.

2. Here again a good example is the Arts Council in England which has purchased works by the great contemporary British artists like Henry Moore, Graham Sutherland and John Piper and also by younger artists like Reg Butler, Kenneth Armitage and Francis Bacon and others. Purchases of contemporary American art by the government would be desirable.

3. At the present time, I think the government is giving such grants and aides to various organizations like the Museum of Modern Art, and American Federation of Arts and others. I heartily approve of this aid.

4. The European countries with which I am most familiar, have a real sense of the roll of art in relationship of one country to another. Furthermore, most public museums in Europe are owned by the government, and most European countries have an Administration of Fine Arts. The government and the administrative bureaus are very conscious of the importance of art in international relations.

Curt Valentin is the director of his 57th street gallery.

Enrico Donati

Knowing that other countries recognize art as a powerful force in the cultural life of a nation and as a valuable instrument of government policy, I am unable to understand why, in the U. S., where we have developed a unique and dynamic variety of art forms our government has neglected to support and promote one of its great national assets.

Not only should the government sponsor and circulate American contemporary art abroad, regardless of how clumsily they might handle it at first, it should also give financial support to private institutions that have taken or will take the initiative in circulating shows in foreign countries.

I have heard that the U. S. Information Agency considers the exhibition of American art abroad to be desirable and has sent a show to Germany, but this agency neglects one important fact, namely that the most contemporary of our visual arts have won the same interest abroad as American jazz has had for some time. Jazz has become the most representative form of

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Abbott Washburn



Leslie Judd Portner



Lloyd Goodrich



Curt Valentin



Enrico Donati

London by William Gaunt

Oscar Kokoschka on 'Seeing'

"I have always been anti-modern" said Oscar Kokoschka with an expression of cheerful defiance, when I had a talk with him the other day in London.

By saying he was "anti-modern," it was clear that he did not express an academic view. One would not expect it from a painter who has always been audaciously unconventional, the expressionist who aroused official disapproval in pre-1914 days, and later was listed in the Index Expurgatorius of Hitler's regime. Vigorous-looking, fresh-complexioned, with blue eyes and iron grey hair, much younger in appearance than his 69 years and entirely youthful in spirit, he is still energetically "agin the government!", and this for him, nowadays, is represented by the word 'modern,' which, as he sees it, stands for a new form of tyranny.



Oscar Kokoschka

"What does it mean?", he said, "nothing, but an appalling uniformity. All over the world, they're doing the same thing . . . in Paris . . . in Oslo . . . here . . . and America. Abstract art. Abstract" (he lingered on the word in seeming despair). "We've forgotten what it really is. All great art is abstract, but bits of twisted wire and a few shapes out of the geometry book—they're something else; not art; and not science. I'll tell you what they amount to. Absolute sterility."

"Where does it come from?" asked Kokoschka, with an expressive wave of the arm. "Of course, the young people get it out of books. They see some reproductions; and they they read some stuff about our machine civilization and the atomic age and all that, and persuade themselves that's how they

really feel, when what they're doing, in fact, is making themselves frustrated."

"The worst of it is, students are not told any longer. Not told what painting is, not encouraged to see and think for themselves. There seems to be a growing fear of life among artists; but perhaps it's more a bourgeois idea than anything" (Kokoschka still uses the word 'bourgeois' in the continental fashion as the equivalent of philistine) "—this relying on a few neat formulas." He paused. "So what is the answer?"

He gave the answer emphatically. "Life must be rediscovered. We have to learn to see life as it is, and how wonderful it is. Just a little while ago, I saw the first young, green leaves of spring. Wonderful. I nearly cried."

"Learn to see. That's the aim of my school." This is the school "of seeing" Kokoschka founded last summer at Hohensalzburg Castle. It still lacks adequate premises, but Kokoschka envisages a future for it as a "center of culture for central Europe."

"Would it be anything like the Bauhaus?" I asked, trying to visualize this "center of culture."

"No" Kokoschka answered. "Not so sophisticated. Not depending on theory so much: but encouraging a direct, spontaneous individual approach to the world we see."

"You give some technical instruction?" I queried.

"Well, it's not exactly an *academy* of painting and sculpture. "There are at the moment 60 people of different ages and nationalities. They learn the direct use of their medium, but the main thing is to bring out their individual ability." Kokoschka laughed. "You might say I am a sheepdog to them."

He has written at some length about his favorite project in a contribution to a book of greetings to President Heuss on his 70th birthday (published this year at Bonn).

"The aim," Kokoschka there writes, "is to prove that if children possess the ability to express in a picture what they see, it cannot be a law of nature for adults to lose this ability. Rather has it been crippled by modern standard education which is nowadays the same in all countries. Technical civilization allows the individual to acquire only an increasingly abstract concept of the world and confronts us with situations which require scarcely more than a mechanical repetition of identical reactions, corresponding to the practice of learning by heart in the village school of the past."

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Los Angeles

by Donald Goodall

Fair to All Phases

Probably no exhibition here inspired more verbal posies or attack than the annual exhibition, Artists of Los Angeles and Vicinity, at the Los Angeles County Museum. The 1954 edition, seen on opening night by 2200 customers, was greeted by the Hearst press as "one of the fairest to all phases" in the museum's history and by the Los Angeles Times as representing a turn for the better.

Pleasure from these levels derives from the apparent catholicity of judgment exercised by artist-jurors Paul Clemens, Lorser Feitelson, and Millard Sheets who seemed not to decide qualitatively between distant and recent academicians, but rather to sort out levels of competence and skill within the idioms available. The pictures ranged roughly from Barbizon to Baziotes, and the sculpture from polished monoliths to open-space essays. Perhaps academy is the wrong word, used so generally, since it implies long discipline in craft and dedication to a singleness of direction. Actually, this exhibition proves that several attitudes may be brought together in a single picture.

Among the prize award and honorable mention designations Hans Burkhardt, Francis de Erdely, John D. McLaughlin and Gaylen Hansen describe a figurative range from dark, harrassed forms of emotional force to post-Mondrian no-object painting. On the other hand nature pictures by Paul Lauritz, Clarence Hinkle and Davis Miller remind us out-of-door painting is a pre-occupation here. Roger Kuntz's views of Florence have drawn prizes on two successive occasions, and last year's was better. Yet his work is pleasantly set between the other winners and an enormous portrait of a dentist by Konstantin Cherkas, which combines the man of distinction with the probing glance of your friendly neighborhood psychoanalyst.

Los Angeles artists faced with a local jury and a museum interest in broad representation, responded with 2,000 pictures and sculptures. About one in ten were accepted. The work is more concerned with human beings and their circumstances than was evident last year.

A smaller, but important counter-direction lies in a pursuit of the nature of pictorial hand-writing itself. Surface richness, the tense extension and contraction of shapes in limited spatial circumstances appear in oils by Oscar Van Young, Jack Zajac, John Paul Jones, and Arnold Schiffrin. Such es-

Boston by Bernice Davidson

Arts Festival Down East

established painters as Douglas McClelland and Phil Dike have been seen more favorably, and Richard Haines came off better with a small watercolor than in his large *Sierra Grande*.

Substantial performances appear in a variety of expressive-realist attitudes. Ejnar Hansen, Dan Lutz, Edward Biberman and Pierre Sicard made mature solutions based on eloquent response to before nature.

Between these oppositions lies a large cubist-realist group essentially concerned with lyrical, sensuous delight in appearance, or revelations of loneliness and fear. Successful here were Clinton Adams, Bentley Schaad, Sara Raffetto and Susan Lautmann.

The watercolor section, larger and more impressive than last year, includes able exposition by Lee Mazzotti and Patricia Morris, both prize winners. Additionally Leonard Edmondson, Sueo Serisawa and James Hueter, honorable mention, seem especially at home with this medium.

Los Angeles sculptors, unrepresented on the jury, gained 25 places in the show. Pegot Waring, Bernard Rosenthal, Nathan C. Hale and Robert Ortlieb came off reasonably well, but the sculpture seemed to be incidental to the pictures.

The exhibition continues through June 27.

On June 6 the Boston Arts Festival will move into the Public Gardens (for a two week stand) with a fanfare guaranteed to shatter every precious lavender glass pane on Beacon Hill. Stirred by a combination of civic pride, Yankee enterprise and a desire to promote the arts of New England, the City Fathers have given wholehearted support to a pageant expected to draw half a million visitors within its tents. What began three years ago as a four day open-air art exhibition now shows signs of developing into an annual event of national and even international importance.

It is easy to understand the civic leaders' ambitions—both material and spiritual—to make this event the best and biggest of its kind in the world. In satisfying these ambitions, however, they will face two dilemmas—two inescapable corollaries to the American way of life. How much of the original regional character of such an enterprise must be compromised in order to attract national interest and support? How far must quality be sacrificed in order to win popular patronage?

The committees responsible for the non-fine arts events have met these twin dilemmas with some of the best, if not always the most imaginative, compromises available. One might wish that the Boston Symphony had been selected to play rather than the Boston Pops, but Boris Goldovsky's English language version of "The Marriage of

Figaro," a memorial performance of Eugene O'Neill's "Ah Wilderness!", a Robert Frost poetry reading and other similar admission-free events reveal a conscientious attempt to provide a good popular program with a regional twist.

The claims of national against regional, of popularity versus quality, conflict more sharply in the field of fine arts and compromises are usually less satisfactory. The rules of eligibility for entries will provoke the first raised eyebrows. Paintings, prints, drawings or sculpture may be submitted by any artist who is a resident of New England two months out of the year. Anyone who summers on Cape Cod or roughs it in Maine for two months is therefore eligible even though he may tramp the sidewalks of New York, Palm Beach or Kalamazoo the other ten months of the year. Clearly the limitation is virtually meaningless and will not result in a truly regional exhibition while it will arbitrarily exclude any artist who improvidently spent last year in Pennsylvania.

It would not be fair to judge the compromise achieved in the exhibition between quality and popularity before seeing the show. One can only hope for the best, although there are faint warning signals that the best may not be forthcoming. It is not promising that Festival headquarters should stress a middle-of-the-road policy governing selections of entries. It is not promising that the funds for prizes are so restricted (\$200 first prizes for painting and for sculpture, \$100 for the first prize in graphic arts and drawing) or that there should be a \$100 award to the entry voted most popular by the public. None of these policies are necessarily damning in themselves, but they will make the juries' task more difficult.

The fact that *two* juries have been appointed to make the selections and a third (not yet announced) to judge the awards also suggests that too many compromises may ultimately endanger the quality of the exhibition. The jury of artists includes Will Barnet, Karen der Harootian and Julian Levi. The three members of the jury of art experts are Robert M. Coates, Robert Goldwater and Dorothy C. Miller. From an expected 3000 entries they will select around 350 works to be shown in pavilions grouped about a "radically-designed" dome housing the architectural exhibit.

Bostonians are convinced that during June it will *not* rain in the vicinity of Beacon Hill!



Hans Burkhardt: *Black Cloud Over Vineyard*. At Los Angeles County Museum.



NATO delegates on a recent inspection of the Silvermine Guild, Norwalk, Conn.

Silvermine Guild: Art Colony with a Difference

by Maude Kemper Riley

The past three years have seen a remarkable growth in Connecticut's Fairfield County art center known as the Silvermine Guild of Artists in the township of Norwalk—a well-rounded art colony with an educational base. The Guild has existed since 1922, became incorporated in 1924, and has slumbered along in an old New England barn, with maximum capacity of 100 students in painting and ceramics, these many years, gradually gaining in fame as an exhibition center for artists of the vicinity. Painting instructors Gail Symon, now director of the expanded art school, and Revington Arthur, well-known figure in New York exhibition circles, have long been associated with the Guild.

The recent quick growth of the art school to 642 students and artist members seems to have begun when John Vassos, industrial designer, painter and author, interested himself in the area, and moved from a New York penthouse to the top of a hill overlooking the Guild grounds. Mr. and Mrs. Vassos became enthusiastic residents of Fairfield County and were soon intrigued by the potentialities of the Silvermine Guild of Artists as they found it. They proved to be energetic administrators when Mr. Vassos accepted the presidency in 1949, pledging himself to raise funds for an enlarged program that would adequately *beat* as well as house the many new branches of instruction in the arts. (He was shocked by students in sweaters and gloves painting in winter beyond the glow of one pot belly stove.) The new president planned a program of activities ambitious enough to impress and affect residents of some 15 adjoining towns; a stage and auditorium, dance and painting studios—a huge creative facility—were envisioned for the many potential artists, musicians, dancers, dramatists and craftsmen there.

Industry Sells Art

The Meta-Mold Aluminum Company of Cedarburg, Wisconsin, which two years ago began an ambitious scheme of patronage of contemporary art, has announced a third exhibition for this autumn—a purchase exhibition of watercolors and drawings at prices ranging from \$25 to \$500. Under the guidance of Otto L. Spaeth, Chairman of the Board of directors, this company in 1952 held its first exhibition of contemporary art from the collections of American

industry and its officers. The occasion was the opening of its new modern office building, whose cylindrical lobby was designed for a Calder mobile, dubbed by the artist an "Ottomobile" in honor of Chairman Spaeth. Meta-Mold also commissioned Charles Sheeler to paint a "portrait" of the company—which emerged as an abstract composition of some of the products and tools of the foundry.

In April 1953 Meta-Mold opened its first purchase exhibition, "Art for Everyone,"

Success quickly followed intention. In mid-1950, Mr. Vassos gathered together the good citizens whom he had interested for a pep meeting in the Guild's army barracks exhibition hall, at which time donations were expected to be pledged for the expansion of the building program. It was estimated that \$50,000 would be needed. John Vassos' eyes twinkled with triumphant pleasure when he recalls that he rapped that day for order, and announced to those assembled that the meeting could now turn into a celebration, as the full amount for the building program had been given entirely by Mrs. Florence Schick Gifford, a most sympathetic local resident.

After three years of operation, the Guild now has 210 artist members and 432 enrolled students, including children whose well-rounded education in painting, ceramics, music, dramatic composition and ballet parallels the adult program at every point. Other activities of interest: a year-round theater group, the Silvermine Guild Players, which has just staged "Camino Real," with notable success; the Silvermine Guild of Artists Dance Group, under the direction of Lucas Hoving (of the José Limon company); the Guild's well-known annual exhibition of painting and sculpture. (The annual New England Exhibition of Painting and Sculpture will be held in Silvermine this year from June 6 to July 4. Some 1000 entries are expected in this ranking event of the season.)

Just recently Guild members were pleased and proud to be inspected by NATO representatives. They came complete with translators and state department personnel, seeking a model suburban educational center for the arts, and were not disappointed.

consisting of 50 paintings rented from leading galleries and artists. Twenty-six were purchased (half of them by collectors who had never bought before); sales totalled nearly \$10,000. Among the artists purchased were: Boffie Johnson, Kenneth Evett, Vernon Smith, Colleen Browning, Frank Duncan, Cornelis Rutenberg, Hans Moller, Walter Steumpfig, and Karl Zerbe. The success of this venture has encouraged Meta-Mold to plan its forthcoming show of watercolors and drawings.

The Delaware Valley Tradition

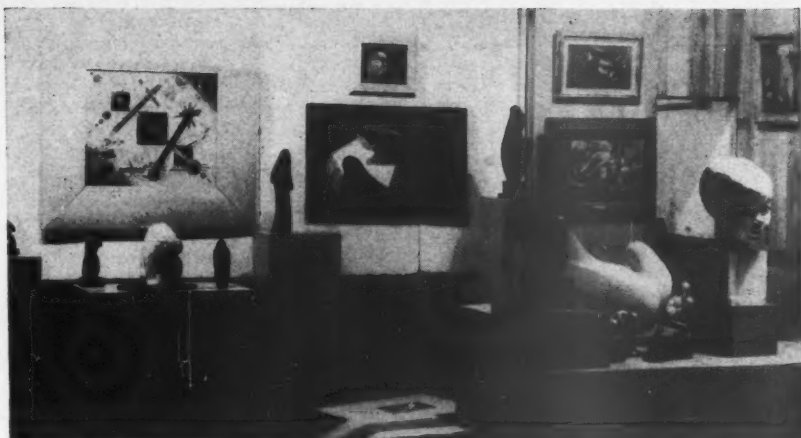
by Constance Ward

Bucks County, Pennsylvania, has been an art center, with New Hope as the heart of the colony since the turn of the century, when Edward Redfield won the bronze medal at the Paris Exposition and he and Daniel Garber and the late William Lathrop formed the nucleus of a local art group. New crops of artists continue to be born here or to move in and take root.

Art standards were set high by the founders of this colony. They, and fellow artists and friends who followed them, have won national fame and become members of the academies and art societies including the National Institute of Arts and Letters. The Bucks County group today includes artists such as John Folinsbee, Harry Leith-Ross, Walter Baum, Francis Speight, Louis Bosa, Bill (Lloyd R.) Ney, painters; Harry Rosin, Charles Rudy, Gerd Uttescher, Dean Brands and Mildred Vogel, sculptors.

They have made a significant showing in winning all of the most coveted art awards in the country. Paintings by many of them hang in the permanent collections of the major art galleries and museums in America. Among the younger group prize winning in competitive exhibits continues, and a few already have paintings in galleries and private collections from coast to coast. Visitors continue to pour into New Hope to see the local contemporary art.

There is great promise for art survival in Bucks County. In the sum-



Summer Show at Phillips Mill, New Hope, Pa.

mer of 1952 when an artist-sponsored show was opened to supplement the yearly fall exhibition at historic Phillips Mill, there were 78 artists on the list. Since then 140 more artists have signed in at the guest book in the Playhouse Galleries which opened in New Hope in the fall of '52 to meet the growing demand of out-of-town visitors.

Some of the younger artists, notable among them John Sharpe, John Foster and Edna Andrade are following the tradition of fineness-in-experiment established by Bucks County's leaders. Most of the artists, however, are depicting the local scene in representational works.

The local scenery attracts the artists here. Bucks County is a unique and ideal location for the painter. Within easy driving distance of city-gallery markets and big exhibition outlets in both New York and Philadelphia, it offers a rural seclusion with its

rolling hills, its picturesque slow-flowing canal, the wide Delaware River and the beauty of its countryside.

Early settlers brought in the old-world tradition of art and crafts and some fine works from the old country—last year, for example, a masterpiece by Tintoretto, the Elder, Jacopo Robusti (1518-1594), was found sealed in a cabin wall just below the county line. The county had its early painters like Martin Johnson Heade, who was born up-river, travelled far and wide, and ended up as court painter to Dom Pedro II, Emperor of Brazil. Edward Hicks had a time making peace with his soul for the guilt he felt in painting pictures when his trade was sign-painting. And other men like George Inness came here to paint just for the joy of painting.

Constance Ward is director of the Playhouse Galleries in New Hope. We were told that when she opened the gallery years ago her first exhibition was held in the local jail.

Who's News

Purchase prizes at the 1954 General Spring Exhibition of the Texas Fine Arts Association being held in Austin went to Charles Sibley and Patricia Cargill; top cash awards went to Michael Frary, Keith McIntyre, E. N. Terry, Jack Finkle, Constance Forsyth, Selma Waldeman, Joseph Cain . . . special mentions were given to painters Franklin Adams, Jerry Farnsworth, Hilton Leech, Helen Sawyer and Lois Bartlett Tracy in the 5th annual exhibition of the Florida Artist Group which begins a national circuit at the Lowe Gallery, Miami, in July . . . awards in the Philadelphia Print Club's competition on "Flight" went to R. Cyril, Vincent John Longo, Carol Summers, Harry Brorby, Tom Salvatore, Antonio Frascini and Margo Hoff . . . Francisco O. Suarez has won the \$2,500 McDowell scholarship at the Art Students League . . . William Emilen Cresson Memorial European traveling scholarships were awarded to Lois Rhodes, Peter Lister, Chapman Kelley, Marcia Glickman, Beatrice Crawford, Ina Pivar Abrams, Thomas Gaughan for painting, and to Richard M. Gibney, Martha Zelt and John G. Nace for mural decoration

by the Pennsylvania Academy of Fine Arts. Miss Emily Francis was honored last month at a dinner at Delmonico's in recognition of the 25 years she has been director of the Contemporary Arts Gallery . . . grants of \$1,000 were made by the National Institute and American Academy of Arts and Letters to painters Edwin Dickinson, Virginia Cuthbert, Hazard Durfee; sculptors David K. Rubins and Koren Der Harootian; graphic artist Antonio Frascini. An exhibition of their work is being held through June 27 at the Academy Gallery.

New Jersey: Silo Annual

A grand prize of \$250 was awarded Adolf Konrad for his oil, *The Junkman*, in the Second Annual Jury Exhibition of New Jersey Artists, sponsored by the Silo, a combination gift shop and gallery in Morris Plains, N. J. Other awards were: first prize in oils (\$100) Dorothy Rossen; first prize in watercolors (\$75) to Homer Hill; first prize in graphics (\$75) to Luigi Rist. Honorable mentions went to Ralph Leon, Edith Miesen, Hans Weingaertner, George Schwacha and Peter Scolamiero.



Adolf Konrad: *The Junkman*

Fortnight in Review

A Visual Nourishment

by Dore Ashton

(Jacques Lipchitz, one of the principal sculptors of the cubist movement, is currently honored at the Museum of Modern Art in the most comprehensive exhibition of his work ever assembled. Organized by the Modern in collaboration with the Walker Art Center and the Cleveland Museum of Art, where the show will later be seen, the exhibition was directed by Henry R. Hope, head of the art department of Indiana University. Mr. Hope has also written a comprehensive catalogue for the show. The exhibition will be on view until August 1.)

There has never been an article or interview published in which Lipchitz has not proclaimed his identification with cubism. For him, cubism was more than a formal revolution. It was the birth of a profound philosophy in which an almost cabalist formula rules: the number one is mysteriously transposed to three. "As a philosophy," Lipchitz has said "cubism means going from one dimension to three in every sense. I mean on emotional, spiritual and formal levels."

In the light of this philosophy, the 120 works representing more than 40 abundantly productive years, form an astonishingly organic exhibition. Each major piece—regardless of mood, and therefore form—can be analyzed in terms of the complex cubist vision which rejects mere surface reality.

The sources of Lipchitz' vitality, so tangibly demonstrated in this show, are hard to determine. At times, he has shown his will toward monumentality, and his great tragic sense emerges. At other times, he has abandoned mass in favor of slender coils and playful space-conceits, to a point where he seems to be content with the purely formal significance of abstract art. Yet, invariably he returns to the symbol, for him, the only profound vehicle. This return to the communicable symbol is Lipchitz' testimony to his feeling of historical continuity. He has an ingrained respect for the residual products of time, and feels in himself the need to relate to all periods.

His approach, then, is essentially humanist. He is one of the few 20th century artists I have heard speak unabashedly about the soul. ("Art is a visual nourishment which through the eyes makes the soul grow—just like a bud grows fruit.") He thinks of his art as a living process ("Everything comes out of my life") with a mystique almost beyond the range of reason. And he even holds the fruitful, if old-fashioned, notion of the conquest of material. I asked him about certain elongated forms which reminded me of Gothic structures. "I love the Gothic," he answered. "I love it because they made lace from stone. You may think its silly to use stone to make lace, but I say when you overcome the weight of the medium and actually make lace from stone, that is a victory of man's spirit."

The victory of Lipchitz' own spirit came in cadenced steps. In the beginning, in his early 20s, he was a faithful academician. It was only when Diego Rivera urged him to study the cubist movement that Lipchitz reluctantly shifted. His contact with

Juan Gris, Braque, Picasso and cubist philosophers brought him into the orbit, and with feverish energy, he began to construct sculptural translations of cubist paintings. At first, as we see in the bare shafts of his early flat-faceted cubism, he was intent on form alone. But in 1917, he produced what for me is a synthesis of his temperament with the cubist philosophy. The *Bather #3*, while thoroughly adherent to cubist principles, nonetheless betrays Lipchitz' essentially emotional bias; his love of flesh and sensual rhythms; his Apollonian love of abundance. Its richly curved, undercut, and faceted surfaces predict the ultimate forsaking of the purely analytic approach.

Somewhere around 1925 Lipchitz seems to have exhausted his study of formalist principles. Reaching once again for a temperamental projection, he abandons his stony solids and pierces his works, calling these airy constructions "transparent." Typical of the period is *Harlequin With Guitar*, 1926, pieced together with a bell-like clapper relating to a back foil. Once having broken with the hieratic cubist forms, Lipchitz seems to have expanded in a number of directions at once. Sometimes he worked with fluttering profiles and myriad details, sometimes with totemic solemnity and simplicity. For him, it was no contradiction. "If you have feeling of Olympian calm, you work classically. If not, you make burning madonnas or Promethean struggles."

Since 1930, there have been a number of works conceived as monumental. Lipchitz has done several mythical symbolic pieces (the best being his *Prometheus*, an unchained colossus like a heavy cloud who wrestles with the forces of evil symbolized by the vulture). In style, the monumental pieces are in the baroque spirit, richly modeled with deep recessions and qualifying bosses. They conform to cubist principles in their multiple significance, and in the utilization of total space. Yet, they can always be examined in the light of Rodin's famous dictum: "In sculpture, everything depends on the way the modeling is carried out and the active line of the plane found."

Since his arrival in the U.S., Lipchitz has worked so diversely it would be foolish to try to single out separate works. There have been portrait busts (one of Marsden Hartley which in its remarkable plasticity suggests the craggy landscapes Hartley loved and playful variations on the shape of the chisel.) And there have been "transparent", like his amusing portrait of *Barbara*, or his *Spring* (which in shape reminds one of a Chinese bronze "ting." The oriental is strong in many of Lipchitz' works which resemble at times the blocky solidity of Buddhist art.) And there have been serious moments of deep feeling—the fretted and moving *Prayer* and the burning madonna. The unceasing inner experience, which projects constantly fresh images, can be felt in almost anything Lipchitz creates.

Supersonics and Personalities

by Sam Feinstein

Hugo Weber's paintings (at Parsons to June 5) are filled with forms in flight. Almost supersonic, his abstract images soar and dart like jets zooming in horizontal or upward surges, like comets in an endless mobility. Occasionally their swift move-



Jacques Lipchitz: *Harlequin with Guitar*. 19

ment seems to create the impact of sound as well: the ephemeral materialization of insect buzzings, or the tenuous shrillness of siren wails.

Black is an important color in Weber's work—an enveloping, tempered black: it may be textured by built-up, ridged impasto, or modulated by night blues and violets. The largest painting here, however, depends upon white for its expression. Within it (perhaps one should say against it, since the vast whiteness, shafting back and forth before the spectator, alternates as a positive-negative entity) are luminous elongated color forms which flick and lash in kaleidoscopic metamorphoses.

Everyone knows that Doris Lee's paintings are both charming and decorative, and she brings these qualities to a series of *Portraits of Personalities*, on exhibition at the Associated American Artists Galleries to June 5. The personalities are famous women, and they wear various expressions and clothes: Sappho, in a red gown, gazes at us pensively before a sienna background which floats a harp-holding angel overhead; Emily Dickinson, in a sweet white dress, seems a little surprised; Carson McCullers stares ahead determinedly in a Tamayo-red sweater; George Sand is seated in a soft blue; Gertrude Stein (looking more gentle than Picasso's version, but not altogether approving of the whole thing) is posed prettily against a mustard-colored background; Edith Sitwell sits under a spectacular hat, and the Bronte sisters, in puritan colors, present three faces on the same canvas, looking a little like different views of a weather-vane.

While we are on the subject of women, let us hasten to correct the ART DIGEST's

ungallant misprint of a lady's age in a recent article on the Lilliput Gallery by one of our (female) reviewers. Hedi Fuchs, the artist in question—or is it exclamation?—is not, as was stated in error, 60 years old, but about half that age, and, what's more, I am informed enthusiastically by gallery director Lawrence Woodman that she is darned goodlooking too. As are all the girls who show there, Mr. Woodman insists, and names a few whose work or snapshots may be seen at the Lilliput: Ruth Pat Klein, Elspeth Halvorsen, Teresa Kahn and Anne Lo Bianco. I must confess that I preferred the photos to the paintings.

Contemporary Arts Alumni

On the occasion of the 25th anniversary of Contemporary Arts Gallery, Emily Francis, along with the organization's officers and trustees, presented 34 works by a representative group of artists who were introduced by the gallery during its first years, and who are now with other galleries or deceased, and mostly with widely known reputations as painters.

The oldest painting was *Pioneer Woman* by Charles Logasa, a strong work (Miss Francis appears to have sat for the portrait) that suggests some of the beginnings of our new vision in the fairly radical design and color of Logasa's picture. There was a handsome work by Mark Rothko, dated 1948, which is done in light patches of green against fields of apricot-colored paint, and with a graceful, undulating line that has since been eliminated from his work. The youngest member of the alumni is Gene Charlton who showed an abstraction of a stand of trees against the sky.

The list of the other artists was indeed impressive—including Mark Tobey, John Kane, Revington Arthur, Burgoyne Diller, Earl Kerkam, Louis Bosa, Harold Baumbach, Sidney Gross—and it reminds us of the militant work performed by Miss Francis and her gallery in the support of young talent in the past. At the same time, the show is a sign for the future: the gallery is already in its second quarter century and looking "not only to introducing a never-ending stream of American painters and sculptors but also to encouraging the public throughout the nation to know and enjoy the art of today."—V.C.

Clara Williamson

Clara McDonald Williamson, a Texas lady of a certain age (79), began painting in the summer of 1943 when she was left "with nothing especially to do." We may be grateful for that idle summer, for her paintings are a genuine delight, full of charm and the quaint solemnity and decorative felicities of good "primitive" art. She, in fact, makes Grandma Moses look fussy and saccharine, with her rather sober colors and impressive geometrical organization. *Radio City Christmas Tree*, flat as a silhouette, is handsome in its austerity of design; *Autumn Outing* is more intricate with its groupings of people and unfolding landscape panorama. Everywhere the sentiment is delicate and ingenuous; Clara Williamson is a genuine discovery. (Alan, to June 11.)—S.H.

Esther Rolick

The pivotal paintings among these 20 works are a related large pair titled *War and Peace*. Finding their inspiration in the tradition of the tapestry art of Europe,



Hugo Weber: *Recital*

these two pictures are allegorical in their content, sophisticated in their painterly technique and ablaze with high-keyed color. Like tapestries their tendency is to remain flat and the subjects, mostly animals confined within the network of lush tropical flora, are painted with an eccentricity of vision, not precisely stylized, almost primitive.

In addition there are landscapes, still-lives, pictures of animals and portraits, all with bright ingratiating color and an individual kind of wit. *My Room* is reminiscent of Van Gogh's bedroom but is more decorative and more feminine, almost painstakingly indulgent. *The Spiral Staircase at Woodside* is a peculiar *tour de force*, beautifully painted with a knife and brush and achieving through color a pseudo-traditional perspective. *Corridor Leading to the Pink Room* is exquisite in all details, a striking picture. (Seligmann, to June 9.)

—V.C.

Shirley Zimmerman

The degree of proficiency in her wrought iron and stained glass sculpture gives the rest of her work: collages, drawings and cloth constructions, an intemperate quality.

Of her sculpture the inherent stylistic vices of smooth wrought iron are allowed to rationalize the spatial relationships she develops. The extravagance of the most successful piece, *Frieze* with its interpenetration of sweeping arcs and efflorescences of glass at strategic junctions, thus becomes a mere physical approximation of a true frieze (from which the association was derived) rather than a metaphorical counterpart.

A wrought iron ash tray stand in the gallery ironically conveys a sense of contrast in the way its austerity is appropriate to its function. (Matrix, to June 5.)—S.T.

International Group

The show of 12 "Young American & European Painters" produces no clear-cut differentiation between the two continents, as these artists of serious and maturing talent share a common esthetic outlook. Of the Europeans, Burri and Trokes (both better known) make the greatest impression. The non-figurative paintings of Trokes are the outstanding contributions to the show, while the Buri collages intrigue with a disciplined and inventive arrangement of materials. The American group has several weak spots but attains stature through the delicate space-fantasies of Francis Field and the exciting abstractions of Lawrence Calcagno. Calcagno's painting entitled *Paris*



Doris Lee: *Sappho*

approaches form in the manner of Tobey's "white writing," and is a stimulating plastic statement. Other Americans such as Hultberg and Drumlevitch contribute rewarding works. (Jackson, May 18 to June 12.)—A.N.

Matisse Group

This summer group includes a sampling of the season's crop of one-man shows and gallery oddments: a rich, pigment-encrusted Ropelle; a number of Mirós, including a sleek, black abstract sculpture that looks like something between a Henry Moore and a well-fed seal; some fragile Giacometti sculptures and one of his strangely moving, intricate painting doodles; a Balthus composition of figures in oil, that gives overtones of erotic fantasy to a Daumier-like grouping, and two slam-bang Dubuffet oils, raw as sidewalk drawings, rich in texture and carried off with a nice insouciance. Dubuffet and Miró are an interesting contrast; Miró shows all of the former's sacred freedom—in texture, handling, and "free form"—but the Dubuffets look literary and just a little trumped up in the company of Miró's authoritative imaginative world. (Matisse, to June 15.)—S.H.

Milch Group

Nineteenth and 20th century painters form a twofold exhibition, an admirable selection of works in both sections. In the con-

temporary fold, Jay Robinson's fantasy of landscape and Hobson Pittman's subtle gradations of light and nebulous shadow are impressive. Canvases by Leon Kroll, Stephen Etnier, John Taylor, Ogden Pleissner, and Dan Lutz are personal evocations of landscape mood sustained by color and considered relations of forms. A portrait by Jerry Farnsworth, a group of musicians by Louis di Valentin and a portrait by Ivor Rose are among the excellent figure pieces. Other artists contributing are John Sharp, Hilde Kayn, Sidney Laufman, Helen Sawyer, Grigory Gluckman, Ernest Lawson, Morris Blackburn, George Ault, Frank di Gioia, all ably represented.

The older contingent comprises works by Mary Cassatt, Childe Hassam, Twachtman, Moran, Ryder, Eakins, and Homer. (Milch, through June.—M.B.)

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Group Exhibitions

Joint winners in the ACA Gallery's 1953 competition, Beatrice I. Levy and Walter Iler, are showing sculpture and painting. Miss Levy's sculptures are modeled in various mediums. Her work evidences sensitivity to her themes and ability in establishing the relations of planes and mass in the human body. If some of the textures in the terracotta pieces seem overstressed, this emphasis does not detract from the integrity of design in its harmonic sequence of planes. Figure groups are unified through rhythmic play of answering curves, allowing each figure a contribution to the totality of design.

Iler's paintings display imaginative approach to subject matter, transforming it from literal suggestions. In the kingpin

of his grouping, *Nude Lying on Couch*, delicate adjustments of color and tone accentuate the sensual beauty of the plastic figure. Some of the canvases, both in size and carrying power resemble murals.

The Massachusetts Members Regional Show at the Argent Gallery is a rather run of the mill affair—able craftsmanship but little esthetic content. Exception must be made of the figure piece by Margaret Fitzhugh Brown, which is imbued with the vital spark missing in much of the works. Agnes Abbott's watercolor, *Maine Woods*, is another commendable item, its patterning of tree boles and its illumination of foliage co-ordinated into a handsome spatial design. An appealing *Houses in Snow* by Dorothy Easton, is rather eclipsed by its large, ornate frame. (To June 12.)

The artists at the Lynn Kottler Gallery evidence no common denominator of conception or technique in their personal expressions. Outstanding are Dorothy Rose's nude figure in dusky tones, Howard Spencer's lyric spring landscape, William Tolsch's evanescence of light and color in *Summer Mist*, Cyril Sloane's organic design, set in veils of cool atmosphere. (to June 5.)

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Leonard Baskin: *European Child*

Whatever Its Medium

I understand that there are more than eight million "painters" in the U. S. The impulse to use color seems to be universal. And it seems that "art" and "painting" have become exclusively synonymous. Perhaps that is why this country has produced so few major graphic talents. In the face of indifference—both on the part of professionals and the public—it is a rare artist who will subject himself to the stringent disciplines of purely graphic expression. If he resists the seductive power of color, and limits himself to black and white, he is in danger of remaining always a "minor" artist.

Leonard Baskin, a young art professor at Smith College, has sailed by the color sirens and devoted himself to a purely graphic projection. In his exhibition at the Grace Borgenicht Gallery this month, he shows drawings and woodcuts, all in black-and-white and all figurative. He is an artist who works intensely, exhaustively, like a systematic scholar, to achieve the utmost power in thematic terms. Many of his images are directly translated from

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ironic or tragic situations—particularly emotional and physical starvation—but he is *not* what we carelessly label the "social realist." For, underlying each drawing is a tremendous emotional distillation. For Baskin, the asthenic face of an underprivileged child becomes a landscape teeming with association. The halting posture of the dispossessed describes the wilt of a flower, the decadence of a house, the ravage of time, and other universals. In short, the psychological overtones in his work prohibit identification with purely reportorial art.

Several of Baskin's large ink drawings seem based on a study of old anatomical renderings. Very often he strips off segments of the skin of his subjects, revealing muscles and nerves. His love of detail sometimes gets the better of him, but on the whole, this technique has a way of focusing the drama in his work. His study of a blind man, for example, with a slashed and creviced face in sharp black-white contrasts is exposed from the inside-out with gruesome accuracy. The same is true of his *European Child* whose eye sockets seem to be the rutted terrain of a battlefield. One of the most impressive drawings in the entire group is *Study for a Portrait of William Blake*. The teeming thoughts of a seer are laid out on the tormented surface of the face.

A group of 14 painter-printmakers offer proof of their versatility in an exhibition on view to June 18 at the Kraushaar Galleries. These 14, without exception, are expert technicians in both areas, though I felt better, for the most part, in graphic terms. (A number of artists temperamentally inclined to graphic expression feel that they have to paint to gain recognition.) Many in the group swing easily from one medium to the other using the same basic configurations and themes. I would include Boris Margo, Minna Citron, Anne Ryan and Will Barnet here. Several have distinctive styles in each medium. Alice Trumbull Mason, for example, paints in rather firmly constructed right-angled terms while her prints have a subtle, decidedly lyrical quality. Gabor Peterdi paints melting effusions of color while his prints are atmospheric, dramatically rendered in light and dark. Worden Day's elegant collage in delicate pinks is quite polar to her large woodcuts of emphatic landscape symbols. Both Karl Schrag and Louis Schanker show among the best paintings of theirs I have seen, while Seong Moy and John von Wicht show prints of their best quality.

In France, the tradition of the *peintre-graveur* is much stronger. At the Galerie Chalette, which concentrates on modern French prints, one can find some of the best graphic works of our century. To mention only a few currently exhibited, I found a marvelous Picasso litho of a fowl—a boldly executed print which proclaims the master's technical tact—and excellent prints by Braque, Matisse, Miró, and Chagall.—D.A.

Frank Govan
 Having won many prizes and held many exhibitions in his native Arkansas, and lately secured an M.A. in Fine and Applied Arts at Columbia, this artist is holding his second showing in this city. He continues his themes of the moods of the forest, its wanton destruction by man, its devastation by fire, its cycle of constant renewal. Sometimes Govan paints with slashing assertive strokes, again he carries out a delicate cal-

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ligraphic pattern that suggests Oriental paintings. In a remarkably wide range of mediums, he sets down this epic of the trees in poetic terms. (Feigl.)—M.B.

Hansegger

An exhibition of portraits in which the sitters are drawn from three continents might appear an assembly of types. That it escapes such a tabulation is due to the artists' stress on individuality. His psychological penetration is enhanced by differing technical handling, careful modeling and sound spatial composition which emphasizes the formality of the subjects. In others flowing patterns of mingling colors and linear definitions give vividness to less conventional sitters. There is an early Picasso, in which the figure seems to emerge from a dusky aura of the artist's own intensity, a contemplative *Dr. Suzuki*; a decorative *South African Princess* are examples of Hansegger's ability to find pictorial expression for his varied portraiture. Paintings, which should also be cited include *A Headhunter's Daughter*, *Red Kimono*, *Inca Princess* and *Cigarette Smoker*. (Galerie Moderne, to June 5.)—M.B.

19 Detroit Artists

In his preface to the catalogue the director of Garelick's Gallery in Detroit tells us that his painters have "chosen to remain in the great tradition of humanism." What he implies further is that recognizable subject matter makes a work of art human. If so, the observer should expect to find conviction and inspiration in these works, but unfortunately for humanism the show is utterly dull and uninspired. Figures and landscapes are the themes of these painters, and the lack of individual vision they bring to their interpretations bespeaks a deadening creative provincialism. There are nonetheless a few bright spots in the exhibition, such as the handsome, professional compositions of *Maryjane Bigler*, and a vital expressionist landscape by *Sol Horowitz*. Another small unpretentious landscape in varied hues of green by *Ed Sherman* merits attention. Paintings by *Dick Wolff*, *Sam Pucci* and *Evelyn Brackett* exhibit technical competence but little creative imaginativeness or search. (A.C.A.)—A.N.

Contemporary French

This gallery has gathered together a lively and stimulating group of artists from its permanent collection as its final show of the season. Of the better known artists, *Gromaire* and *Bonnard* get excellent representation as does the veteran *Pierre Roy*. Though less known, the young French artist *Bolin* stands out through colorful and well-organized abstractions that summon up recognizable images with sensitivity. *Metzinger's Nature Morte*, classically cubist, and *Sicard's Landscape of Holland*, fluent and spacious, are fine contributions. Other artists such as *Girard*, *Nuala*, *Chastel* and the French primitive *Bauchant* complete this homogeneous group. (Carstairs, to June 18.)—A. N.

Samuel & Lawrence Rothbort

Father and son form an interesting duo, showing landscape and figure paintings, drawings and glass mosaics. The representational themes of *Samuel Rothbort*, the father, combine both impressionist and expressionist elements in a somewhat personal manner. His landscapes entitled *Gowanus Canal* and *April Landscape* achieve more

than mere descriptive clarity and speak with vitality and feelings. *Lawrence Rothbort's* mosaic panels are sensitive, harmonious arrangements of colored glass and pay an individual homage to their Byzantine ancestors, especially as in the fine piece called *Figures*. His extremely detailed city scenes in pen and ink, reveal technical facility, but the labored surfaces of his paintings suffer from a disconcerting influence of his mosaic. (Barzansky)—A.N.

Karnig Group

This gallery's group is a melange of artistic expressions in such various media as sculpture, painting and mosaic. Reflecting diverse influences, many of the artists display skill and authority, but few of them are original. Of the painters, *Richard Roberts* makes the most marked impression with landscapes handled in a manner reminiscent of German expressionism, though much more decorative. *Lewis Deane* paints highly finished canvases attaching old means to a contemporary symbolism in a fanciful manner, while *Daniel Dickerson* creates complex and richly colored city-scapes. The mosaics of *Carl Malouf* are of great charm and inventiveness as the artist mixes sand, seashells, glass and other materials for his ornamental constructions. Others contributing to this show are *Avel DeKnight*, *Donald Mavros* and *Nadia Temerson*. (Karnig)—A.N.

Davis Group

These tiny realistic paintings (one is 4 x 8 inches) are bathed in the nostalgic light of the impressionists, the participation in the commonplaces of *The Eight*, the lunar intonations of moods by *Corot* and *Daumier*.

Are these the new "genre" painters, a band of intimists in quiet revolt? I doubt it. They have simply turned their backs on a metallic, despotic world and gone indoors and taken up residence among familiar things. In much of this work there is perceived either the artist's tricky technique, bourgeois solidity or incipient reluctance to respond totally and personally to transcendent visual experience.

Remenick, *Shinkler*, *Levine*, *Sylben*, *Abramson*, *Anderson* and *Fink* make up the army. Perhaps we can't blame them. *Ralph Rosenberg* is isolated among these polite ruffians, skilled as they are, with the fervor of his romantic expressionism. (Davis, to June 19.)—S.T.

Willard Group

Although over a dozen artists are represented here, there nevertheless appears to be a strong common denominator which unites them in style and expression. In almost all the works shown in this handsome group, whether they be totally abstract like *Norman Lewis's* painting with its autumnal colors flickering like a dying fire, or specifically inspired by a view of nature like *Gene Charlton's* greyish, turbulent sea, an evanescent, twilight mood prevails, where muted colors, fragile and vanishing lines create an atmosphere of hushed and mysterious reverie. The general tenor of the show is set, of course, by handsome examples of *Graves* and *Tobey*, and reverberates with distinguished results in the works of the younger painters. Particularly noteworthy are *Rudolf Ray's Peace*, with its tranquil and harmonious bluish tonality, *William Seitz's The Vine*, with its image of the bursting, vital energies of nature, *Ezio Martinelli's Morass*, with its gossamer, calligraphic black lines dancing over

the picture surface. The sculpture shown is on a comparably high level, with Lip-pold and David Smith dominating. (Wil-lard, to June 12.)—R.R.

Leonard Nelson

In these non-figurative paintings, highly agitated, churning forms twist and writhe upon the picture surface, with broadly brushed color areas weaving through a tor-mous linear network. The effect is more successful in such larger canvases as Nos. 1 and 2 than in the smaller ones, where the energies set into motion are too con-stricted by their narrow confines. But, in general, there seems little motivation for the furious rhythms generated by these forms, and the over-all effect tends towards the facile and the decorative. (Hugo, to June 5.)—RR.

George Beattie

These theatrical paintings, strongly in the neo-Romantic vein, vary between the art-ist's personal imaginings (as in *Out of Chaos*) to a fantasy based on the more literal inspiration of the Italian scene. For all the shades of Berman or Piper in these haunting architectural reveries, Beattie's talent is distinct and individual, and the quality of his drawing, with its nervous and intricate line, is similarly praiseworthy. It is the Italian group which is by far the most successful. Here, an eerie atmosphere is conveyed by the artist's vistas of St. Mark's, Pisa Cathedral, the Florence Bap-tistery, all illuminated by a cold moon, with their domes, towers, and spires hovering mysteriously in the ghost-like light. (Grand Central Moderns, June 8 to 26.)—R.R.

An Architect's Choice

The architects Allen & Edwin Kramer have attempted to choose a group of paintings and sculpture to be integrated into archi-tectural interiors of their own design. As might be expected, most of the works se-lected are characterized by their architec-tonic qualities, for firmly structured designs organized primarily around strong vertical and horizontal axes clearly prevail. And often, as in the paintings of Arthur Osver or Lamar Dodd represented, the subjects themselves include specifically architectural forms. What is lively about the show is the juxtaposition of photographs illustrat-ing these paintings and sculptures *in situ* beside the actual works, so that one can see how they form decorative accents in modern interiors. The effects attained, how-ever, seem rather restricted, depending pri-marily on either the contrast between the texture and color of the paintings and the brick or wood walls on which they are placed, or upon a rather studiously asym-metrical placement of pictures to enliven what might otherwise be dull spots. (Grand Central Moderns, to June 8.)—R.R.

Robert A. Herzberg

Paris as a theme for paintings has been so long and so thoroughly exploited that it seems that nothing new could be said about it. Yet this artist appears to have looked at it with such freshness of vision that his canvases convey his almost startled delight in it. He is an able painter knowing how to render textures of weathered houses, moistness of atmosphere, the broken light patterns defining the old buildings, but more striking is his ability to impart a sense of life and living to his scenes. Mont-martre is his specialty, rendering its familiar features in unfamiliar aspects. A difficult feat successfully carried out is his integra-



John Heliker: *East River*

tion of the aerial vista of the distant flat roofs of Paris with the foreground steep stairway leading down from the *Place du Tertre*, the vantage point of this view. Cer-tainly, *Notre Dame* has never been more effectively presented than in the painting, where it rises with no frittering detail to weaken its Gothic majesty, a gray mass against a gray sky. (Newton, to June 30.)—M.B.

Creative Group

In the main, rational rather than daring talents underwrite this collection by Art Student League members, past and present. The show itself has no official connection with the League, a point that was stressed, since some controversy preceded it with the League dissociating itself.

Esthetically many approaches are ex-plored, generally within the realistic gamut. The abstractionists are weakest in number and results. *Venetian Garden* by Paul Baroco is highly Italianate in atmosphere, done in a manner seemingly described by his last name. Nathan Wasserberger's

Pony Tail is perhaps too consciously casual to be a personal statement. Robert Braun's *Smoke in the Hills* leans heavily on the Al-bright brothers' formula but is a craftsman-like effort. Works by 28 others complete the show. (Creative, to June 4.)—S.T.

John Heliker

The paintings of John Heliker ranging over a period of three years are the result of a careful and deliberate artistic intent. In earlier semi-abstract landscapes he adjusts color shape to color shape with extraordinary technical skill and weaves tightly organized compositions. Heliker manages in most cases to avoid formaliza-tion and decorativeness and invests these lovely paintings with a serene and classical air. Recent work breaks away from the intellectual restraint of his previous style as enclosed space and form become increas-ingly open and amorphous. Subtle color passages are related with delicate, form-defining line into more organic flow of structural and plastic relationships. Heliker's

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development away from over-refinement
opens the way for a broader creative activity.
His search for new connections and
solutions to pictorial analysis indicates a
growing artistic personality. (Kraushaar)
—A.N.

Two Man Show


Murray Lebowhl's landscapes fall short of
realization primarily because the artist is
led astray by or falls behind his technique
which dominates him. Glazes intended to
promote atmospheric and elemental conditions
produce awkward paint surfaces
which obscure an apparent feeling for the
natural scene. And yet Lebowhl is technically
much more advanced than Gwyl Mitchell
who shares the walls with him. Mitchell,
however, uses landscapes for an entirely
different purpose—to incite a psychological
dimension with the assistance of enigmatic
mannikin-like figures, usually very much
in the foreground. The effect is melodramatic
and even brutal, in the sense that his
heavyhanded manipulations of paint and
shapes suggests an almost violent effort to
be articulate. (Gallery 47A, to June 27.)—S.T.

One Man Shows

Elise Ford: Like windows opening upon
pleasant vistas, these casually composed oils
render light and atmosphere with deft impressionistic
strokes and an affectionate regard
for naturalistic appearances. (Grand Central,
to June 18.)—S.F. Gordon Press: In his recent one-man debut Press'
canvases ranged from expressive distortions
of realism (*The Man*) to interpretive
abstractions from nature which open and
expand the forms of figures and landscapes
into a baroque, richly colored imagery.
(Coeval) — S.F. Two-Man Show: U.N. Staff members Claudia
H. Andújar and Ramon A. Estella offer
contrasts in abstract idioms: her lush,
heavily pigmented surfaces (colors are
squeezed directly from tube to canvas)
create pictorial space which is both decorative
and deep; his oils are more astringent,
composed of overlapping geometric planes
and muted or paled color harmonies. (Coeval,
to June 19.) Conger Metcalf: Small,
handsomely framed drawings and paintings
by a sensitive draughtsman whose attempts
to emulate old master qualities produce
soft-toned, illustrative statements. (Karnig,
to June 19.)—S.F. Chenocho Lieberman:
Dealing with Hebraic lore, these drawings
and paintings interpret their themes with
a heightened realism which is occasionally
subject to the decorative aspects of Juan
Gris, or (as in *Dinner in the Forest*) related
to the simple strength of Marsden
Hartley. (Congress House, to June 15.)
—S.F.

Joseph Hahn: A first one-man exhibition
of expressionist drawings of heavy-limbed
nudes. Distorted and cramped in narrow
picture space, these figures bespeak the
artist's despondency and search for strong
expression. (Artists, June 11-29.) —D.A.

Crespi Group: Faces and places by various
hands with Emmanuel Vardi's *Still Life*
and Helene Taterka's baked enamel pieces
in a class by themselves. (Crespi.)—S.T.
Serneaux-Gregori Pastel studies of "timely
faces" gleaned from her life abroad,
especially Japan, suffering from something
tantamount to a vitamin deficiency. (Crespi,
to June 12.)—S.T.



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Hartley Continued from page 8

pings, exemplify the aspects of Hart-
ley's thought which remained stable
throughout the turmoil of his changing
and eclectic career. He felt very in-
tensely that his whole generation was
being made to walk a tightrope fast-
ened at one end to the proliferation
of new artistic ideas in Europe and,
at the other, to their native grounds.
It was a plight which troubled him deep-
ly, especially as he had no illusions
about the nature of those native
grounds. In his essay on "Modern
Art in America" he very calmly ob-
served, "Art in America is like a pa-
tient medicine or a vacuum cleaner. It
can hope for no success until ninety
million people know what it is." Yet
he was fully conscious of the Ameri-
can artists who were already lending
weight to the American side of the
equation; and his writings seem to
have been, in part, an effort to bal-
ance himself and his contemporaries
on the tightrope. Thus, he brings to-
gether the French painter and the
American poet as the figures who
"have done more . . . for the libera-
tion of the artist, and for the 'freeing'
of painting and poetry than any other
men of modern time." And the en-
tire contents of *Adventures in the Arts*
is given over to this kind of juxtapo-
sition of Europe and America—the con-
sideration of Ryder, Marin, Winslow
Homer, Georgia O'Keeffe, set against
the remarks on Marie Laurencin,
Redon, Rousseau, and the abiding in-
terest in Cézanne.

Ryder, in particular, was an impor-
tant influence and symbol for Hartley,
second only to Cézanne. He regarded
him as a "purely native imagination,"
and identified him with all that was
best in the native tradition. More-
over, he considered Ryder to be "the
first of our real painters," the father
of an American art with which Hart-
ley could feel his own art continuous,
and it may be said with some justice
that Hartley's triumph as a painter
consisted of forging a synthesis of what
Ryder represented to him with the
ideas of Cézanne and the modern Eu-
ropeans.

Yet this synthesis, and the eclecti-
cism which surrounds and supports it,
might well be one of the reasons for
Hartley's remote position today. The
temper of artistic life has changed
drastically in the post-war years. It
often seems as if the "ninety million
people" have arrived—if one can judge
from the crowds which swarm through
the museums—and the equation be-
tween America and Europe has been
forcefully changed. There is now, if
anything, too great an expectation for
American art, accompanied by a furi-
ous quest for private styles and per-
sonal directions.

Continued on page 27

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Kokoschka Continued from page 12

What of Kokoschka's own work? The 'school of seeing' does not monopolize his efforts. "I am painting now" he said, "a big panel, in tempera, for the University of Hamburg. The subject is the defense of Thermopylae." He stressed the title with some pride as if the choice of subject was in itself a challenge to abstract-mindedness. He has also been adding to his impressive series of panoramic Thames views. He walked to his window in the Savoy and gazed across the water at the somewhat melancholy remnants of the South Bank exhibition, the unsensational outlines of the Festival Hall, westwards at the greater and more confused spectacle of bridges and misty Gothic splendours. "A wonderful city" he murmured "in spite of the horrors you build."

"I think of the trenches in the First World War when I marched along that narrow walk with a wall on each side, absolutely confined. It's the contrast that made me love to paint the Thames, the distances, the sense of space, the freedom." Freedom; that,

Parke-Bernet To Close for Summer

Last sale of the present auction season will take place June 17 at Parke-Bernet Galleries, the country's leading auction house, with sales to be resumed next September. Next issue of ART DIGEST will have a resume of the past season with an account of trends and tendencies in the current art market and a listing of the highest prices paid for works of art in recent sales.

Auction Calendar

June 4, 1:45 P.M. Parke-Bernet Galleries. A sale of French garden sculpture, ornamental furniture & other decorative objects

Residences for Artists

Villa Montalvo, the former home of the late Senator James D. Phelan, situated in the foothills of the Santa Cruz Mountains above Saratoga, California, has, in accordance with Senator Phelan's wishes, been converted into a center for creative activities in the arts, under the trusteeship of the Montalvo Association. Living quarters are available for writers, artists, musicians and others with approved projects, including research in the social and physical sciences.

Brooklyn Adds Four Rooms

Four 19th-century interiors, including an exotic Moorish smoking room from the former New York home of the late John D. Rockefeller, have been installed at the Brooklyn Museum under the direction of Victor Proetz, architect, and Charles Nagel, museum director. The four new Victorian rooms will become a part of the museum's gallery of famous American rooms which already number 20.

In addition to the Rockefeller room, the recent additions are a post-Civil War dressing room and a parlor and library from a Saratoga mansion.

for Kokoschka, is still the great thing both in life and art: and in the zest with which he upholds it and his defiance of every conventional rule and formality, he is a true romantic—which is after all the essential nature of the expressionist. His views on the 'international style' of today are impatient, one-sided, controversial.

On the other hand it is obviously true that the sort of modern art he attacks is no longer the heroic struggle of a few gallant pioneers but is established, victorious and largely unchallenged and that its methods, aims and results may rightly be subjected to exacting criticism. In an age of conformity, the rebellious romantic is worth listening to, and Kokoschka is no grumbling die-hard but a vital personality, too independent to toe a 'party line.' His opinions on 'seeing' are not to be lightly dismissed; and his challenge that 'life must be rediscovered' certainly proposes a remedy that some will find inspiring against the feeling of frustration, a way out of impasses and *culs-de-sac* of theory.

for the terrace & garden, assembled by Mme. Renée Guibal of Haut-du-Val, France.

June 10 & 11, 1:45 P.M. Parke-Bernet Galleries. A sale of American & other furniture & fine reproductions, a liquidation of the stock of Daniel Enoch, Lynbrook, L.I., N.Y. Among the art works is a small group of Currier & Ives prints and other colored lithographs. Exhibition from June 4.

June 17, 1:30 P.M. Parke-Bernet Galleries. A sale of ornamental garden furniture, sculpture & decorative objects from various owners. Exhibition from June 11.

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Washington Workshop

A ten-day workshop on creative art will be conducted June 11-June 22 by the Catholic University of America at Washington, D. C. It will be divided into three seminars: art education, design and painting.

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New York, New York

CREATIVE GALLERIES 5th ANNUAL. All Media. Entry fee. Jury. Awards: six one-man shows. Write Creative Galleries, 108 W. 56th St., New York 19, N. Y.

Newport, Rhode Island

43rd ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-25. Media: oil, water color, pastel, drawing, print, small sculpture. Entry fee \$2. Jury. Entry blanks due June 1. Entries due June 11. Write 43rd Annual Exhibition Committee, Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

Ogunquit, Maine

34th ANNUAL NATIONAL EXHIBITION OF PAINTINGS. July 1-September 4. Media: oil, water color, or tempera. Entry fee \$10. Prizes. Entry blanks due June 14. Entries due June 17. Write Ogunquit Art Center, Hoyt's Lane, Ogunquit, Maine.

Syracuse, New York

16TH CERAMIC NATIONAL (1st Biennial). Syracuse Museum, Oct. 24-Nov. 28. Open to potters, sculptors and enamelists. Entry fee: \$3. Prizes. Entries due in regional centers Sept. 3, 10, 11—School of Boston Museum of Fine Arts; Cleveland Museum of Arts, Los Angeles County Art Institute, San Francisco Museum of Art, Georgia Museum of Art, Athens, Ga., Royal Ontario Museum, Toronto, Can. Write 16th Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.

Regional

Baton Rouge, Louisiana
13th ANNUAL LOUISIANA STATE ART EXHIBITION. Sept. 12-Oct. 10. Open to artists living in Louisiana. Media: painting, graphics, sculpture, ceramics. Entry fee, none. Jury. Prizes. Entry blanks and entries due Sept. 1. Write to Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge, Louisiana.

Belleville, New Jersey

3RD ANNUAL OUTDOOR EXHIBITION, ASSOCIATED BELLEVILLE ARTISTS. July 19-20. Open to all Essex county artists. Jury. Awards. Write Hazel B. Deyo, 63 Tiona avenue, Belleville, N. J.

East Orange, New Jersey

4TH ANNUAL STATE EXHIBITION, Art Center of the Oranges. Mar. 6-18. Open to all New Jersey artists. Media: oil and watercolor. Fee: \$3 per entry (limit 2). Jury. Cash prizes. Entries due Feb. 16. Work due Feb. 19 and 20. Write James F. White, 115 Halsted street, East Orange, N. J.

Sonoma, California

2ND ANNUAL GOLDEN CHAIN ART EXHIBITION. July 25 to Aug. 7. Open to all artists living or having worked in the Mother Lode. Media: oils, watercolors, graphics. Entry fee: \$1. Prizes. Work due July 13. Entry blanks due July 10. Write Mother Lode Art Association, Box 1394, Sonoma, Calif.

Sacramento, California

NORTHERN CALIFORNIA ARTS 7th ANNUAL GRAPHIC AND DECORATIVE ARTS EXHIBIT. July 1-30. Open to artists of the Central Valleys and Mother Lode. Media: prints, drawings, weaving, pottery, small sculpture, metal work. No entry fee. Jury. Awards. Entry blanks and entries due June 17-18. Write Alicia Hook, California State Library, Sacramento 9, California.

Lenox, Massachusetts

OUTDOOR EXHIBIT OF BERKSHIRE SCULPTORS. Aug. 1-10. Open to sculptors living in the Berkshires. Entry fee \$3. Jury. Entry blanks before June 30. Entries due July 15. Write Sculpture Workshop Exhibit, Cliffwood St., Lenox, Mass.

Newark, New Jersey

12th ANNUAL NEW JERSEY WATER COLOR SOCIETY OPEN EXHIBITION. Oct. 14-23. Open to artists born in or residing in New Jersey. Entries due Oct. 6. Awards. Write Ruth Mitchell Wolff, Secretary, P.O. Box 25, Bloomdale, New Jersey.

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5030	50" 38" 2 1/4"	53 1/2" 41 1/2" 15 1/2"	\$169.00

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Donati Continued from page 11

American creative activity and has been recognized as such by all countries and by every class of people.

American contemporary visual arts are also part of our unique and original creative expression and regrettably few of our contemporary artists have been seen abroad. But the new work of our artists is watched for eagerly, and it is in this connection that the government can do a great service by bringing American art to those people abroad who want to see it and who today think that it is still non-existent.

There has been a series of generous private activities but in view of the need they have been too ineffectual. This has caused confusion abroad, for what little has been seen is believed to be the official American representation. Consequently, a special agency, suitably staffed and advised and totally free from the pressure of partisan politics must be vigorously pressed upon the government. The prestige factor alone that will be gained from this agency's work will inevitably pay off.

Whatever political hazards there

might be in a program of government purchases of art, easy safeguards could be set up through consultation with leading museum directors, who in their own way, over the years have shown their confidence in the merit of the work of a sizeable group of American artists.

I know how many difficulties a private artist encounters if he wants to show abroad. European customs ask for a bond to be put up for the value of a show as security that the work will leave the country six months later (each painting is stamped and photographed). If paintings are sold, duty will be imposed (this reduces sales possibilities). An American artist cannot transfer sales into dollars because of local currency regulations, leaving him with the alternative of refusing the sale or going to the foreign country to spend the money locally.

In view of these difficulties imposed on the American artist, because of lack of governmental support, it almost seems that there is a collusion between our government and foreign governments that the role of the U. S. will remain only an importer of art.

For the European artist there is no similar set of restrictions concerning sending his work or selling it here.

A real reciprocity which would encourage an interchange of contemporary art is long overdue. All vexatious barriers should be removed for all artists. This is a function of government.

Painter Enrico Donati was born in Italy and lived in France before coming to the U.S. in 1934. Presently he has a painting in the Younger American Painters show at the Guggenheim Museum.

Jewish Museum Continued from page 9

for use in the synagogue but for the home, whatever religious restrictions might have been imposed on the artist by a rigid interpretation of the second commandment could be brushed aside more easily. The Jewish Museum contains two beautiful examples from the Renaissance era, one mixed with Gothic elements, printed in Prague in 1526, and the other from Mantua, 1561, is in the undiluted rich style of the High Renaissance. Both show the deep inroads of "assimilation." There are large realistic illustrations and lavish floral decorations on the borders of the Prague Haggadah. On one page, for instance, we have Adam and Eve; Judith with a sword and the head of Holofernes (a favorite theme, to be sure); Samson with the gates of Gaza, and, at the bottom, the coat of arms of Bohemia, held by two savages. In the text is a miniature drawing of the Messiah, entering Jerusalem on an ass. In the Mantua Haggadah, a woodcut showing Rabbi Akiba is patterned

on Michelangelo's *Jeremiah!*

Except for a few archaeological items, the oldest treasure in the museum is a Torah Ark, restored from boards found in Egypt in 1896 by the seminary's famous Professor Solomon Schechter. They come from a Cairo synagogue in which the great medieval scholar, physician and philosopher, Maimonides, is believed to have prayed. Ornamented with verses from the Psalms, this Ark is probably the world's oldest surviving piece of synagogue furniture.

The museum's exhibits consist of more than display cases and monumental treasures. Efforts were made to recreate the atmosphere of Jewish religious life. A unique baroque Torah shrine made in Southern Germany in 1720, is placed against a wall, as if awaiting use. Before it is a Bimah, the railed platform from which the Torah is read. The Ark itself, painted in vigorous colors, is surmounted by two naive lions which couldn't frighten the most timid child. In another display is recreated the Sabbath in the home of a Jew of olden days: the table is covered with a beautifully embroidered linen cloth, there

is a white satin cover for the twisted Sabbath bread, a silver wine cup, and a pair of lighted candlesticks.

All these are relics of the past. There is, as yet, little ritual art of the 20th century worthy of inclusion in a museum. There have been occasional attempts by contemporary artists, such as Budko, Steinhardt, or Szyk, to raise the level of illustrations of books designed for the Jewish holidays. As for ritual silver, much of it used today is far behind the general taste of the time—over-ornate, imitative of Baroque objects, and in striking contrast to the synagogues themselves which tend to be functional and organic in the best sense of the terms. A recent exhibition revealed progress in this field, too—in the work of Yehudah Wolpert, an Israeli of German origin who, inspired by the Bauhaus, learned to fashion objects beautiful in form, yet devoid of unnecessary ornament, to fit a modern house of worship. These objects follow the pattern of collaboration of modern artists on sacred art that has been so successfully pursued in America in recent temples constructed in Milburn, New Jersey, and Springfield, Massachusetts.

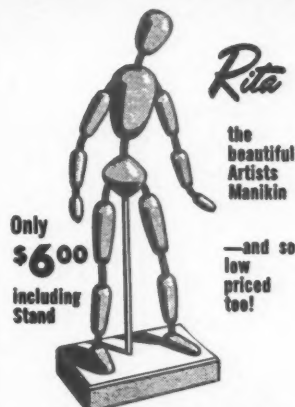
Hartley *Continued from page 23*

No single example illustrates more pointedly Hartley's differences with this post-war temper than the essay he wrote in 1928, called "Art—and the Personal Life." At that time he declared, "I can hardly bear the sound of the words 'expressionism,' 'emotionalism,' 'personality,' and such, because they imply the wish to express personal life . . ." And he added, "Personal art is for me a matter of spiritual indelicacy." Hartley insisted that he was interested "only in the problem of painting, of how to make a better painting according to certain laws that are inherent in the making of a good picture—and not at all in private extraversions or introversions of specific individuals." He was at a point in his personal development when he felt it was possible and necessary to turn toward the observable forms of nature, which had been spoiled for him in earlier days by the dead styles of romanticism. It is interesting that Hartley regarded this tendency as "intellectual"—in contrast to the use of this term in subsequent criticism as the epithet most often hurled against abstract and non-objective styles. Hartley himself, after suffering through periods of abstraction (sometimes with notable success), came to regard it as a fatal indulgence of the imagination, and he makes a declaration which must be startling to the ears of a later generation: "I no longer believe in the imagination . . . And when a painting is evolved from imaginative prin-

ciples I am strongly inclined to turn away because I have a greater faith that intellectual clarity is better and more entertaining than imaginative wisdom and emotional richness." Yet, like nearly all the styles which Hartley encountered, he had not been able to reject it outright; he had to suffer it as a personal expression first. And there can be no doubt that his abstract works liberated him from the romantic versions of nature and actually facilitated that creative "return" to the genres of landscape, still-life and figures, which occupied his last period.

It is important, however, to understand the complexity of what Hartley considered his "conversion from emotional to intellectual notions." It was not a nostalgic lapse into a realm of outworn forms—as a great deal of representational painting tends to be nowadays, shocking us into a recognition of nothing we don't already know—but a thoughtful attempt to expand his plastic idiom in a way which once again seemed viable. He later said, in 1941, "I have no interest in the subject matter of a picture, not the slightest," and his abiding interest was not in the so-called "objects" themselves but "in the problem of painting, of how to make a better painting." His return to the forms of nature in no way lends itself to the charge of academicism; contrary to some facile theorists who felt they could predict the inevitable arc of an artist's development from naturalism to non-objectivism, Hartley had come to feel that sheer "imagination" was insufficient for making a good picture.

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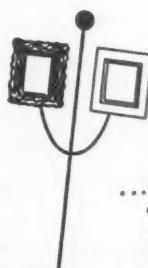
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Call for Council

Constantly dilating activity in every branch of the fine print field has produced the need for coordination. Judging from correspondence to this column, independent groups all over the country have found it difficult to form a unified picture of what is happening throughout the U.S.

The need for a central information source was discussed recently at an informal luncheon sponsored by the Color Print Society. More than 15 people professionally interested in fine prints discussed the possibility of establishing a permanent organization. Lessing J. Rosenwald, probably the foremost print collector in the U.S., proposed a central council which would represent seven divisions: museums, print clubs, dealers, private collectors, colleges, artists, and publications.

The group, which included print curators from every major New York collection as well as out-of-town museums, will meet again September 15 in New York. They expressed the hope that anyone interested in such an organization would contact them. Inquiries may be addressed to this column.

■ If you think that nuclear physics and art are inimical, you will be in-

terested to know that the atomic age has officially entered the art sanctuary. Recently an exhibition of 30 "electron" prints was held at Louisiana State University. Developed by Mrs. Caroline Durieux, a well known graphic artist, in conjunction with Dr. and Mrs. Naomi Wheeler, the electron print is described as follows:

"In this process, a drawing made with ink containing a radioactive isotope is exposed to paper coated with radio-sensitive substance. Beta rays emanating from the radioactive drawing produce a latent image on the sensitized paper and the finished print is obtained by developing and fixing this image."

Whatever its applications imply esthetically, the collateral terminology baffles this department. What will they think of next?

■ In Youngstown, Ohio, the role of the university graphic workshop was officially acknowledged in College Prints, 1954, an exhibition at the Butler Art Institute of student and faculty work. Universities with the highest level cited were Iowa, Illinois, Indiana and Nebraska. Purchase prizes went to Arthur Flory, Robert C. Smith, Rudy O. Pozzatti, Mary Sherotsky, Patricia Friel, Herbert L. Fink, Lee Chesney and Harry Brorby.



Harry Brorby: "El Día de los Muertos." At Butler Art Institute

TEXTURES

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On the Material Side *by Ralph Mayer*

Amateur Painting

The amateur artist has grown tremendously in recent years. In addition to those who take it up independently, many have been attracted to painting through the encouragement of art associations, publications, and exhibitions. I receive inquiries on matters of specific interest to such painters, and I hope the following general remarks will be of some use for their needs, especially where these may deviate from those of the full-time professional artist.

In writing on the technical part of painting, it has been my general rule to avoid remarks on the artistic or esthetic. However, one cannot separate technical considerations entirely from these matters, for no one is interested in making a study of artists' materials and techniques merely for its own sake. Interest in the subject is in its direct relationship to the actual painting of pictures. Therefore, in many cases one must sail rather close to the artistic side—so many of our technical points have to do with the painter's aims and purposes. It becomes then rather difficult to define what is meant by amateur painting and how it differs from that of the career artist. I have seen a vast amount of amateur painting, and without intending to define what it is, or is not, my impression is that for the majority of these painters, a striving for technical perfection seems to be their most absorbing problem.

Emphasizing technique, the average amateur handicaps himself and the execution and good appearance of his work suffers because he does not concentrate on learning more about the materials and the craft.

The art-school student starts his

work with the most inexpensive materials, but when his training reaches a point where he is sufficiently advanced, he is introduced to better quality materials, such as he will use in his professional career. When the amateur has advanced beyond the beginning stage, when he paints with some confidence and expressiveness, he too should start improving the quality of his materials.

In these articles I have mentioned three basic considerations for which the study of methods and materials is important: 1. permanence, 2. control of manipulations, 3. appropriateness of the technique to the work.

The amateur painter will usually reject the first guiding principle on the logical ground that he isn't too concerned with painting great works of art for posterity. But what he often doesn't realize is that the cheap canvas boards, the cotton canvas, the cheap paints and the inferior brushes are imitation materials, and that with them he actually will not be able to raise the visual quality of his work beyond a certain level. Durability is not the only merit they lack; they are deficient otherwise. While it is true that no opulence in materials will make a good painter out of a poor one, the ease and fluency in getting effects in paint, the competent, effective results we call "paint quality" and all the little points that enhance the technical success of a painting are aided by the use of superior materials. For example, when a beginning painter treats himself to a top-grade, professional canvas, the improvement in the quality of the work is usually marked. The difference can be spotted from the other side of

the room when a well-primed linen of stout character or a sheet of fine, handmade, heavy, rough watercolor paper is used.

The finest grades of oil and watercolor paints are not absolutely important to the amateur, as the reason for their use is their permanence—second grade paints will usually handle as well, or nearly as well as the best. If skimping must be done somewhere, it is better to economize on pigment. But the part of his equipment that will give the advancing painter his greatest improvement and satisfaction is a good brush.

Students who have the best brushes invariably do the best-looking work. The painter should investigate the subject of brushes and learn not only how to pick them out, but also how to take care of them. He should not be too shocked at prices, for good brushes are actually fine handicraft objects made of excellent materials. A good one will outlast two or more poor ones. At present, the finest red sable brushes are of good quality but the best of the bristle brushes are not what they used to be. The painter who has been struggling with a collection of little mops and brooms in loose handles will get a thrill out of his first experience with a fine brush.

The deciding factor in these matters will depend on the painter's answer to the question—"why do you paint?" But the amateur who finds it difficult to put down just what he wants to express or depict, will sometimes find that the final touch of improvement for which he searches can be gained by taking up some of the professional's care in selection of his materials.

Washburn

Continued from page 10

is in marked contrast to the centralized government patronage—and sometimes control—of the arts which prevails in a number of other countries. Although our government's comparatively passive role may, at times, appear to be a disadvantage from an international point of view (particularly in the case of international exhibitions which are sponsored by other governments), we can take pride in and should emphasize the advantageous results of our way of doing things, namely the growth of a large number of private and local groups and organizations, endowments and schools, all actively supporting the individuality of the artist and stimulating a vigorous, and unstifled creativity.

Abbott Washburn is deputy director of the U.S. Information Agency.

Goodrich

Continued from page 10

in the art world, and nominated by the leading national organizations.

4. A few considerations: European traditions of royal, church and state patronage, lacking here; wider recognition of art as an essential rather than a luxury; the smaller size of European nations; their more centralized governments and educational departments, instead of our federal system, in which educational and cultural matters have been the business of states and municipalities; the enormous accumulation of private capital in America, and its dominant role as patron of the arts; the American tradition of individualism; and our old-fashioned native distrust of culture.

Lloyd Goodrich is associate director of the Whitney Museum.

Last Call for Veterans

Summer school this year will provide the last chance for 1000s of post-Korea veterans to start training under the Korean GI Bill. Those who must act with despatch are those who were discharged or separated from the service before August 20, 1952, and who have not yet taken advantage of the GI training benefit. Under the law such veterans must enroll and actually begin an approved program of training before this coming August 20.

Purchase Program

The Jewish Center of Buffalo is embarking on a purchase program of paintings and art objects for its permanent collection. It will emphasize work by Jewish artists or Jewish themes, subjects and idioms. Interested parties may communicate with Mrs. Samuel Yochelson, chairman of the Buffalo Jewish Art Center Purchasing Committee, 787 Delaware avenue, Buffalo 9, N.Y.

Calendar of Exhibitions

ALBANY, N. Y.
Institute June 9-22: N. Appgar; June 23-July 10: J. V. Gilliland.

ATHENS, GA.
Univ. To June 7: Lamar Dodd.

BALTIMORE, MD.
Museum To June 20: Vytlačil; Leizman; To June 28: Old Master Pts. Walters Gallery To June 6: Japanese Arts.

F. Paris June: Tamayo; From June 26: Channing Peake.

BEVERLY HILLS, CAL.
26: Channing Peake.

BIRMINGHAM, ALA.
Museum To June 26: Florida Artists.

BOSTON, MASS.
Brown To June 19: H. Fink. Childs Prints, Pigs. Doll & Richards June 7-26: S. Homsey.

Institute To June 26: C. Hopkinson. Mirsk June: Group. Shore Studio June: Group. Vose To June 19: L. Sisson. Arts Festival June 6-20: Fine Arts Competition.

CAMBRIDGE, MASS.
New To June 20: H. Bertola.

CHATTANOOGA, TENN.
Art Assoc. To June 14: Stained Glass; To June 10: D. Cooley.

CHICAGO, ILL.
Arts Club To June 19: J. Miro; J. Guerrero. Closed until Oct. Brown To June 25: R. Fuhrer. Chl. Galleries Assn. June: Ann'l. June 15-July 9: A. Turtle; F. McCaughey.

Franklin June: Season Review. Geller To June 10: H. Spertus. Holmes' Closed to Sept. Lian June: J. Stenvall. Mandel June: E. Dreyfus; R. Seno. D. Seiden.

Nelson To June 14: C. King; June 14-July 14: Group; R. Newman. Oehlischlaeger Summer: Cont. Amer. Palmer House June: D. Segel. Radison To June 15: R. Watson; June 15-Aug. 15: Group.

CINCINNATI, OHIO
Museum June 14-July 4: Stained Glass; Wool. Soc. Ann'l.

CLEVELAND, OHIO
Museum To June 13: 36th Annual.

CLINTON, N. J.
Hunterdon Center To June 13: Europ. & Amer. Pigs.

COCONUT GROVE, FLA.
Mirell June: Cont. Landscapes.

COLORADO SPRINGS, COLO.
Arts Center To June 15: Kokoschka; A. Yunkers.

HARTFORD, CONN.
Athensum June: Design in Scandinavia.

HOUSTON, TEX.
Museum June: Amer. Pigs.; From June 13: Bayou Bend Coll.

INDIANAPOLIS, IND.
Institute To June 13: Pigs. Biennial.

LINCOLN, MASS.
DeCordova To June 10: Maxwell, Dickson, Ballard.

LONG BEACH, CAL.
Art Center June 10-15: Operation Palette; June 19-July 6: Assn. Ann'l.

LOS ANGELES, CAL.
Cowie June: A. S. Weiner. Hatfield June: Modern Fr. Landau To June 26: R. Barr; To June 19: R. Heldemann. Museum To June 27: L. A. Artists Ann'l.

Vigevano To June 17: Grandma Moses.

LOUISVILLE, KY.
Speed Museum To June 24: Harnett & His School; June: Cal. Wool. Soc.

MILWAUKEE, WIS.
Institute To July 22: Cont. Fr. Pts.

MINNEAPOLIS, MINN.
Institute To June 13: Ancient Arts of the Andes; June 15-Aug. 1: Rodin.

Univ. To June 15: Cubism; African Sculpt.; Student Work. Walker To July 2: Reality & Fantasy 1900-1954.

MONTCLAIR, N. J.
Museum To June 20: Wool. Society.

MONTREAL, CANADA
Museum June: Canadian Drwgs.

NEWARK, N. J.
Museum From June 15: 15th-20th C. Drwgs.; "Enjoy Modern Art."

NEW BRITAIN, CONN.
Museum To Sept. 19: Benton Retro-spective.

NEW HOPE, PA.
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NEW PRESTON, CONN.
Village Gallery To June 6: W. Neufeld; 8-22: E. & J. Urbain; June 23-July 5: E. Nichols.

NEW YORK, N. Y.
Museum (Eastern Pkwy) To June 27: National Print Annual.

City of N. Y. (5th at 103) To Sept.: Gordon Grant.

Cooper Union (Cooper Sq.) To June 11: Cont. Enamel.

Guggenheim (5th at 88) Younger American Painters.

Jewish (5th at 92) To July 1: Amer. Biblical Folk Art.

Metropolitan (5th at 82) Baroque Musical Instruments.

Modern (11 W 53) To June 6: Vuillard; Playground Sculpture; To Aug. 1: Lipchitz.

Natural History (Cent. Pk. W at 79) To June 23: N.Y.C. Schools Art Program.

Riverside (310 Riv. Dr. at 103) To June 13: Neighborhood Assembly.

Whitney (10 W 8) June 2-15: Village Art Center Prizewinners.

Zoological Park (Bronx) To June 13: G. Weinheimer.

Galleries
A.A.A. (711 5th at 55) To June 5: D. Lee; June 9-25: Art Directors Club.

A.C.A. (63 E 57) June 7-19: Group; June 22-July 6: Comp. Ann'l.

Alan (32 E 65) To June 11: C. Williamson; June 15-Aug. 20: Summer Show.

Alphabet (216 E 45) To June 18: F. Bartuska.

Argent (67 E 59) To June 12: Mass. Regional. June 13: Closing.

Artists' (851 Lex. at 64) To June 10: M. Heisig; June 11-29: J. Hahn.

A.S.L. (215 W 57) Summer: Summer Instructors.

Babcock (38 E 57) To Sept.: 19th & 20th C. Amer.

Barbizon, Little (Lex. & 63) June: H. E. Campbell.

Barzansky (664 Mad. at 61) June: Group.

Borgenicht (61 E 57) June: L. Baskin.

Cadby-Birch (21 E 63) June: Young Collectors' Pigs.

Caravan (132 E 65) June 6-26: Young Germans.

Carlebach (937 3rd) Primitive Art.

Carstairs (11 E 57) To June 18: Cont. Fr. Pigs.; To Sept. 13: Closed.

Chapellier (48 E 57) To Sept.: Closed.

Coeval (100 W 56) To June 19: C. Andusar; R. Estella; June 21-July 10: J. Greenberg.

Congress for Jewish Culture (25 E 78) To Aug. 3: Jewish Artists.

Congress House (15 E 84) To June 15: C. Lieberman.

Contemporary Arts (105 E 57) Summer Groups.

Cooper (313 W 53) June 4-30: Graphic Group; To Sept.: Closed.

Coronet (106 E 60) June: Cont. Fr. Creative (108 W 56) June: Group.

Crespi (205 E 58) To June 12: Ser-neux-Gregori; June 14-26: W. Hall.

Davis (231 E 60) To June 19: Group. Closed to Sept.

De Braux (131 E 55) To June 19: C. Roederer, C. Schurr.

Downtown (32 E 51) June: Group.

Durlacher (11 E 57) June: Group.

Duveen (18 E 79) June: Old Masters.

Egan (46 E 57) To June 19: A. Siskind.

Eggleston (969 Mad. at 76) June: Group.

Elgith St. (33 W 8) To June 21: Art Fair.

Feigl (601 Mad.) June: Group.

Ferargil (19 E 55) Contact F. N. Price.

Fine Arts Assoc. (41 E 57) June: Fr. Pigs.

Fried (6 E 85) To Oct.: Closed.

Friedman (20 E 48) June: A. Mosca.

Galerie Chalette (45 W 57) Cont. Fr. Gallery East (7 Ave. A) To June 7: W. Blake.

Gallery 47A (47 Ave. A) June 4-25: M. Leubwohl; G. Mitchell.

Galerie Moderne (49 W 53) June 7-30: M. Chabour; A. Lubbers.

Galerie St. Etienne (46 W 57) June: Summer Show.

Galeria Sudamericana (866 Lex.) To June 19: R. Grau.

Ganso (125 E 57) Summer Head-quarters in Woodstock.

Grand Central (15 Vand. at 42) June 8-18: E. Ford.

Grand Central Moderns (120 E 57) To June 8: "Architect's Choice"; June 8-26: G. Beattie.

Hammer (51 E 57) Summer: "Story-teller of the 19th C."

Hansa (70 E 12) Closed to Sept.

Hartert (22 E 58) June: Moderns.

Heller (63 E 57) To June 15: Group.

Hewitt (18 E 69) To June 25: Group.

Hirshl & Adler (270 Park at 47) Amer. Pigs.

Hugo (26 E 55) To June 5: L. Nelson.

Jackson (22 E 66) To June 12: Group; To Sept.: Closed.

Jacobi (46 W 52) To June 15: Contemporary Pigs. & Sculpt. To Oct.: Closed.

Janis (15 E 57) Summer: Closed.

Jerusalem Art Center (100 W 57) Israel's Artists.

Karlis (35 E 60) Cont. Pigs.

Karnig (19 1/2 E 62) To June 14: C. Metcalf.

Kaufmann (Lex. at 92) Closed to Sept.

Kennedy (785 5th at 59) June: "A Nation is Born."

Knoedler (14 E 57) June: French Pigs.

Kolan (42 W 57) June: Group.

Kootz (600 Mad. at 57) To June 11: Fr. & Amer. Art; To Sept.: Closed.

Korman (835 Mad. at 69) To Sept.: Closed.

Kotler (108 E 57) June: Group.

Kraushaar (32 E 57) To June 19: Printmakers. June 21-July 7: Cont. Amer.

Lilliput (231 1/2 Eliz.) By Appt.: Summer Quarterly.

Loft (302 E 45) To Sept.: Group.

Lucas (3 E 28) Prints, Maps.

Matiasse (41 E 57) June: Mod. Pigs.

Matrix (26 St. Marks Pl.) To June 5: S. Zimmerman; To Sept.: Closed.

Mi Chou (320-B W. 81) June: Traditional Chinese.

Midtown (17 E 57) June: Season Retro.

Milch (55 E 57) Summer: 19th & 20th C. Amer.

Myers (32 W 58) To June 4: A. Gal-dikas; June 8-22: Cont. Amer.; To Sept.: Closed.

Nat'l Arts Club (15 Gram. Pk.) June 13-Sept. 1: Members'.

New Art Circle (41 E 57) Group.

New (601 Mad. at 57) June: Group.

Newhouse (15 E 57) June: Old Masters.

Newman (150 Lex. at 30) June: 18th & Early 19th C.

Newton (11 E 57) June: R. A. Hertzberg.

NYC Lib. of Pigs. (640 Mad. at 60) June: "Paris in the Spring."

Niveau (962 Mad. at 76) Fr. Pigs.

Parsons (15 E 57) To June 5: H. Weber.

Passedoit (121 E 57) June: Group.

Pet & Brush (18 E 10) To Sept.: Wool. Show.

Perdama (110 E 57) Group.

Peridot (820 Mad. at 68) Thru July: Group.

Peris (32 E 58) To June 18: Mod. Fr.; To Sept. 1: Closed.

Portraits (136 E 57) June: Cont. Portrait Pts.

Rehn (683 5th at 54) To June 26: Summer Group.

Roko (51 Greenwich) To July 3: Group.

Rosenberg (20 E 79) June: 20th C. Amer.

Rosenthal (B'way at 13) June: Group.

Saidenberg (10 E 77) To June 15: Klee, Kandinsky; To Oct. 1: Closed.

Salmagundi (47 5th) To July 5: Summer Ann'l.

Scalper (42 E 57) To Sept.: Closed.

S. Schaefer (32 E 57) To June 12: U. of Arkansas Faculty; June 14-Aug. 27: Fact & Fantasy '54.

Schoneman (63 E 57) June: Mod. Fr. Sculpture Center (167 E 69) Groups.

Segy (708 Lex. at 57) June: African Sculpt.

Seligmann (5 E 57) To June 9: E. Roick.

Serigraph (38 W 57) To June 21: Scandinavian Graphics.

Stable (924 7th at 58) June: Cont. Belgian Pigs.

Tanager (90 E 10) To Sept. 15: Closed.

Teachers Center (206 W 15) To Oct.: Closed.

The Contemporaries (959 Mad. at 75) June: Cincinnati Internat'l Pts. Biennial Selections.

Tibor de Nagy (206 E 53) To Sept. 14: Closed.

Traphagen (1680 Broadway) June 7-19: Art & Clothing.

Urban Gallery (19 E 76) June: Group.

Valentin (32 E 57) To June 26: Group.

Van Diemen-Lillienfeld (21 E 57) To July 15: Fr. Mod.; Cont. Amer.

Village Center (44 W 11) June: Scenes of New York.

Viviano (42 E 57) To July 2: Mod. Pigs. & Sculpt.

Walker (117 E 57) June: Europ. & Amer.

Wash. Sq. To June 14: Outdoor Show.

Wellons (70 E 56) To Sept.: Closed.

Weyhe (784 Lex. at 61) To June 5: Jonyncs; From June 14: Group.

Wildenstein (19 E 64) June: Fr. 19th C. and Cont. Pigs.

Willard (23 W 56) To June 12: Group. From June 13: Closed.

Wittenborn (38 E 57) To July 3: Pts.

OMAHA, NEBR.
Joelyn Museum To July 4: "Life on the Prairie."

PASADENA, CAL.
Institute June: G. McComas.

PHILADELPHIA, PA.
Academy To June 6: Per Krohg; Competition Work.

Alliance To June 13: Marin; J. House; From June 17: Wool. Club.

Dublin Cont. Pigs.

Handler Closed to Sept.

Lush June 7-July 4: J. Drummond.

Mack June: Hicks; Lear; Soifer.

Schurr Fdn. June: A. Grauel.

PITTSBURGH, PA.
Arts & Crafts Center To June 6: W. Pa. Sculpt.; Amateur Ann'l.

PITTSFIELD, MASS.
Museum June: Mass. Crafts.

PORTLAND, ORE.
Museum To June 27: H. Kowert.

PRINCETON, N. J.
Museum To June 15: F. J. Mother, Jr. Memorial.

PROVIDENCE, R. I.
Art Club To June 13: Wool. Show.

PROVINCETOWN, MASS.
Kootz Mod. Pigs.

Salpeter Cont. Pigs.

ROCKLAND, ME.
Farnsworth Museum June: J. Muench.

ST. LOUIS, MO.
Museum June: Group 15: 20th C. Europeans.

SAN FRANCISCO, CAL.
De Young June: Pre-Columbian Gold; 8-July 15: Amer. Impressionism.

Gumps To June 17: M. Schuler; W. Chexum.

Museum To June 13: Mid-Cent. Fr. Pigs.; Bay Area Art; To July 4: Duly Mem'l.

Cal. Palace June: Gavarni.

SANTA BARBARA, CAL.
Museum To June 13: So. Cal. Pts. Amer. Impressionism; To June 20: B. Connolly.

SANTA FE, N. M.
Gallery To June 12: E. Shonnard; "Frontier West."

SEATTLE, WASH.
Museum To June 13: The Tenebrosi; Wool. Ann'l.

Henry To June 6: Wash. Artists.

SPRINGFIELD, MASS.
Museum To June 13: Conn. Valley Show; To June 20: Spring Purchase Ann'l.

Smith Museum June 6-27: Craftsman Guild.

STAMFORD, CONN.
Long Ridge To June 4: N. Lorne.

SYRACUSE, N. Y.
Museum To June 27: 3 Prize-Winners.

TINTON FALL, N. J.
Old Mill From May 22: Sukru E. diren.

Twenty-six—A D Calendar—June 1

TOLEDO, OHIO
Museum Summer: Cont. Amer. Ann'l.

TORONTO, CANADA
Gallery To June 20: 4 Canadians.

WALTHAM, MASS.
Compass Room To July 3: H. Bloom.

Brandels U. June 6-20: "Young America Exhibit."

WASHINGTON, D. C.
Corcoran To Sept. 6: R. Gates.

Phillips June: M. Graves; Eskimo Carvings.

Town Gallery June 7-27: Garden Sculpt. & Ceramics.

Wash. Univ. To June 9: R. Lyon.

Pan American Union To June 8: R. Marx.

WESTBURY, N. Y.
Country Gallery To June 10: E. Lowman.

WESTPORT, CONN.
Kipnis June 19-July 15: Manlio.

WILMINGTON, DEL.
Art Center To June 20: H. Sims.

WINNIPEG, CANADA
Gallery To June 13: B. Morisset & Her Circle.

WOODSTOCK, N. Y.
Ganso Opening June 12.

Meltner Cont. Pigs.

WORCESTER, MASS.
Museum To Oct. 10: Modern German Pts.

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